

MUSICAL FETTER

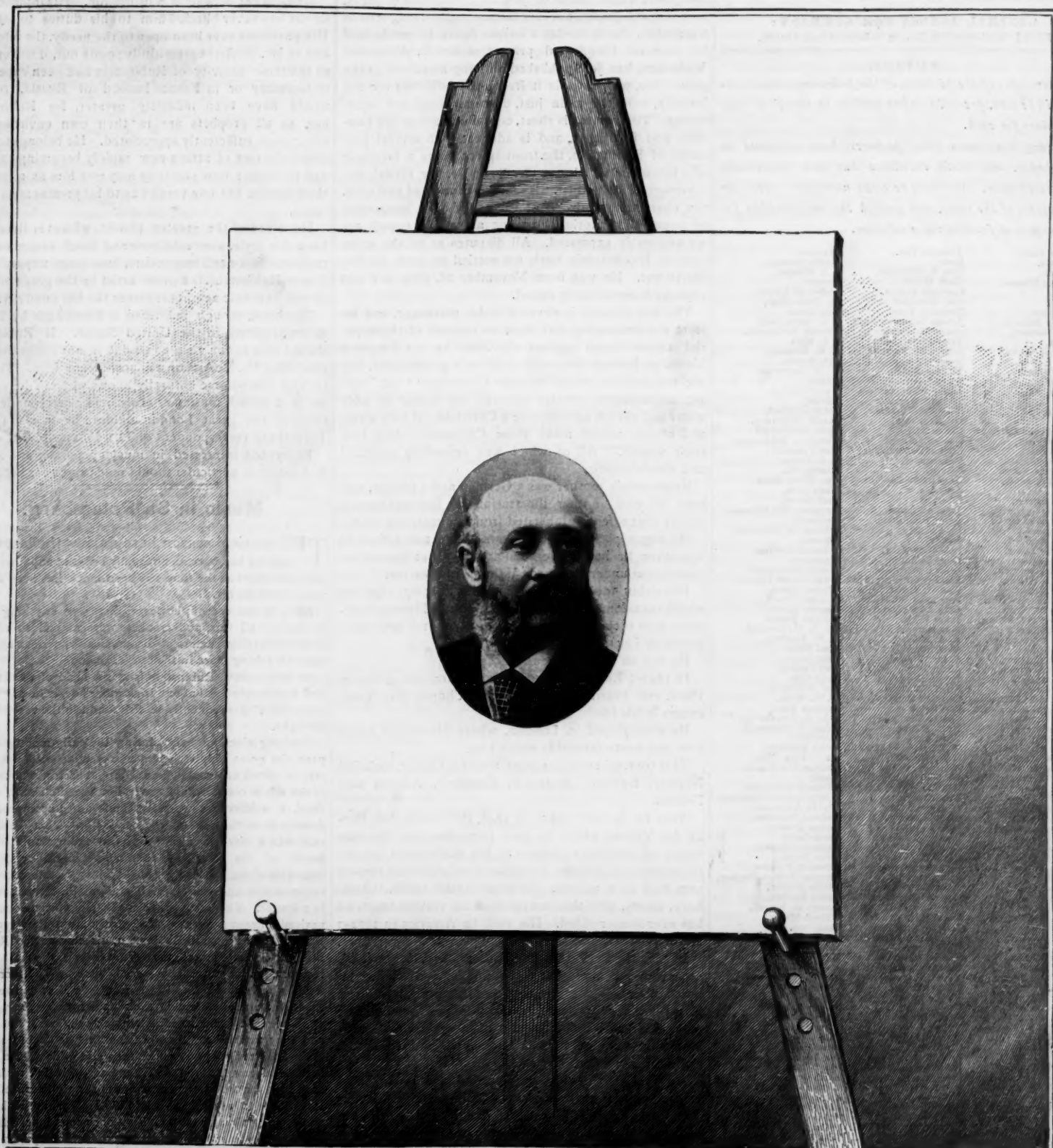
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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JAMES G. HUNEKER, Associate Editor.

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Richard Burmeister,
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Edward Chadfield,
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AMONG foreigners who have made a great deal of money out of the people of this country and who are enjoying it on the other side are Arthur Sullivan, W. S. Gilbert and their "manager," D'Oyly Carte. They are now said to be in a state of semi-panic because the critics and people have discovered that the English company sent here by them to produce their latest operetta, the "Gondoliers," are incompetent; but from the very fact of their having sent this company over, it must be concluded that Messrs. Sullivan, Gilbert and D'Oyly Carte do not feel that their former work in this field has had any educational effect here. The other horn of the dilemma compels us to conclude that they themselves cannot distinguish between a competent and incompetent operetta company. Which will you have, gentlemen?

ANTON RUBINSTEIN.

A NEW STUDY.

ANYTHING new about that most interesting of musical personalities, the Russian composer, pianist, Anton Rubinstein, cannot fail to interest the music loving world. Rubinstein the great pianist, Rubinstein the composer, whose faults of prolixity, fecundity of ideas, lack of development, but ever fascinating and magnetic as a melodist, stands to-day a unique figure in music, and his personal friend and private secretary, Alexander McArthur, has just published a loving memorial to the great Slav, which, while it frequently bubbles over too lavishly, is in the main just, discriminating and interesting. The volume is short, containing about one hundred and fifty pages, and is adorned with several portraits of Rubinstein, the frontispiece being a facsimile of a medallion which was struck off for the fiftieth anniversary of the pianist. Its massive forehead and chin, the characteristic droop of the eyelids, the suggestion of power and emotion hovering about the mouth are all admirably expressed. All disputes as to the exact year of Rubinstein's birth are settled at once by Mr. McArthur. He was born November 28, 1829, and not 1830, as is erroneously stated.

The first chapter is devoted to his parentage, and we learn the interesting fact that, on account of the imperial ukase issued against the Jews by the Emperor Nicholas, Roman Rubinstein, Anton's grandfather, had the whole of his family baptized Christians; "for," said he, sarcastically, "better undergo the ordeal of holy water and chrisom and become a Christian—if holy water and chrisom would make them Christians—than lose their wealth." All of which was eminently practical and characteristic.

Rubinstein's mother was a German and a pianist, and here we find another illustration of Schopenhauer's theory that talent is inherited from the maternal side.

He began playing at five years of age, and before he was seven he had made such progress that his mother placed him under Professor Villoing, of Moscow.

His debut took place in that city July 23, 1839, on which occasion he played an allegro from a Hummel concerto with orchestra, Thalberg's andante and four small pieces of Liszt, Field and Henselt.

He had an instantaneous success.

In 1841-2 Rubinstein made his first tournee, going to Paris, and hearing both Liszt and Chopin play, great events in his life.

He also played in London, where Moscheles heard him and wrote favorably about him.

This tour, taken in company with his master, included Norway, Sweden, Denmark, Germany, Austria and France.

After his father's death, in 1846, Rubinstein left Berlin for Vienna, where he gave piano lessons. He was very poor and had to help both his mother and his talented younger brother Nicholas, who afterward ranked very high as a pianist. He went finally to St. Petersburg, where, with the exception of his various tours, he has ever since resided. His visit to America in 1872-3 is still fresh in the memory of his numerous admirers here.

In 1862 the St. Petersburg Conservatory, Rubinstein's especial work and idea, was founded, and he has labored ever since to place it on the highest artistic level; and despite the most frantic opposition and the petty jealousies and intrigues of a determined anti-Rubinstein clique, he has succeeded, and that, too, against heavy odds.

July 12, 1865, Rubinstein married a Russian lady, whose name we will not attempt to transcribe. It has been a happy union, and his daughter has recently made him a grandfather. He has two sons, neither of whom is a professional musician.

Mr. McArthur follows closely Rubinstein's career and gives a carefully tabulated list of his compositions, which is extremely valuable as a reference, and also

shows the enormous activity of the composer, who has essayed every branch of his art.

One chapter is devoted to the consideration of a long letter written by Rubinstein to the Leipzig "Signale" on the subject so dear to his heart, "Sacred Opera."

He denounces the oratorio form as cold, conventional, stiff and logically absurd, all of which we heartily indorse, for despite the noble music written by Haydn, Händel and Mendelssohn, the presentation of it by ladies and gentlemen in full evening costume is certainly ridiculous, lacking, as it does, dramatic truth and action.

We all know how hard Rubinstein has striven to make popular his sacred operas; but, as in the case of his historical operas, he cannot truthfully be said to have achieved success.

Mr. McArthur devotes various chapters to Rubinstein as a teacher, as a pianist, as a composer, as a man, and finally Rubinstein now (1889). He gives a sketch of his daily life, his views political, musical and religious.

On the latter subject it suffices only to make one quotation. Speaking of the priests, he says, "There are but two classes: those who deceive themselves and those who deceive others."

He does not believe in a future life. His intense love for art has never blinded him to his duties to others. His purse has ever been open to the needy, the talented, and as Mr. McArthur truthfully points out, if the energy and intense activity of Rubinstein had been expended in Germany or in France instead of Russia, results would have been infinitely greater, for Rubinstein has, as all prophets are in their own environment, never been sufficiently appreciated. He belongs to that grand old race of artists now rapidly becoming extinct, and no matter how posterity may rate him as a creator, there can be but one verdict as to his greatness as a virtuoso.

He is one of the greatest pianists who ever lived, and his noble style, wonderful tone and touch, and, above all, resistless force and magnetism, have been unparalleled. Anton Rubinstein is a great artist by the grace of God, as our Teutonic neighbors across the big pond say.

The book, though published in Edinburgh by Black, is copyrighted in the United States. If Rubinstein should ever again visit us (and it is not altogether improbable) Mr. McArthur will accompany him. The author of this volume naturally knows whereof he writes; he is a gifted musician, critic and correspondent for some of the great London dailies; he is also the St. Petersburg correspondent of THE MUSICAL COURIER.

Everybody interested in music generally and Anton Rubinstein in particular should read this clever brochure.

Music in St. Petersburg.

DECEMBER 21.

THE musical season here during the last three months has been an unusually brilliant and interesting one, and short as the time has been much has been accomplished for the art.

Early in the season, however, there was anything but a promise of all this, and croakers were abroad to aid and abet the floating rumors of disagreements, serious and permanent, taking place in the musical camp.

As most know, Rubinstein is at the head of affairs here, and Rubinstein is what our Irish nurses describe as "a stirring stick;" consequently he was found in the very thick of the fight.

Not long since, probably during the early months of the year, the great pianist held a conversation with me on the way in which one should handle an orchestra, and the gist of the whole conversation was: For the orchestra, the iron hand, a soldier-like severity, and an uncompromising demeanor on the part of the conductor. This Rubinstein said was a *sine qua non*. Early in the autumn, when I heard of the disagreements which arose among the orchestra of the Russian Musical Society, I remembered this conversation and smiled. All musical St. Petersburg was in a flutter. The orchestra, a really magnificent one, overpraised, almost overrated, had struck; but they reckoned without their host, for Rubinstein, director of the Russian Musical Society, struck too. The orchestra sent in their resignations unless higher terms were given them, and Rubinstein not only angrily refused them, but demanded of them a complete reform in their habits, *fixing their salaries at a lower rate*. This was intolerable; they could not accept and they would not; there was nothing to do but send in their final resignation, which they did. Then the public became alarmed. Was St. Petersburg to be left without an orchestra for the symphony concerts simply because Rubinstein chose to use the iron hand? Meanwhile, Rubinstein was looking about him, and he at once commenced forming a new orchestra, principally composed of old pupils of the conservatory. The scheme worked, and on October 21 (O. S.) the first symphony concert was given, under the direction of the eminent Hungarian violinist, M. Auer, as usual. It was a brilliant success, the orchestra achieved

a triumph, and the entire concert was thoroughly enjoyable. I should not forget to mention that Miss Sonia Shehazoff, Bülow's latest and most favorite pupil, played at this concert a concerto of Saint-Saëns with great success, Rubinstein at once engaging her for the popular concerts and the quartet. He was delighted with her musical talent, wonderful touch, and general intelligence. It is very likely Miss Shehazoff goes next year (1890) to America with her master, Von Bülow, but she has so many concert engagements offered her and pending in Germany that perhaps this may be impossible.

Shortly after this concert, Rubinstein's pet idea was accomplished in the first of the Popular Symphony Concerts, given under the eminent pianist's own direction. Rubinstein's aim in these was concerts of classical music at popular prices, in order that the general public, and especially the music students, should have an opportunity of becoming acquainted with the best music literature. Of course, the great difficulty was where these concerts could be held. For, as in other towns, St. Petersburg has to pay dearly for halls which for the most part stand empty, owing to the high prices asked for them. The proprietor of the Circus, however, offered at moderate terms his hall, and Rubinstein at once held a rehearsal to test the acoustic powers, for the orchestra had to be placed in the half of the arena, no other space being forthcoming. The scheme worked, and the concerts are now permanently arranged for every Sunday afternoon during the musical season. Rubinstein cannot be too warmly thanked for this splendid idea of his so gallantly accomplished. The Circus, an enormous building, is filled with thousands of enthusiastic music lovers at each concert, in fact, there is never a place to be had late in the week, all being engaged beforehand. Two of the upper tiers are filled to overflowing at ten cents a head, while the best chairs in the house, luxuriously upholstered in red velvet, don't cost half a dollar. In fact, Rubinstein has added to the material and artistic enjoyment of thousands in St. Petersburg by this happy idea, and the young and splendid orchestra of old conservatory students, in playing at reasonable prices, so far as St. Petersburg is concerned, makes itself thereby literally a national benefactor. The great body of the working public, excluded from most concerts for want of funds and time on week days, is amused and kept from socialism, the youths are instructed, and young artists materially benefited by this chance offered to them of exhibiting their powers before an enthusiastic and not ever critical audience.

The great event of the season has been Rubinstein's jubilee, which has been kept most brilliantly. On Thursday, November 16 (28), the true date of the Master's birth, although he himself and his family have invariably kept November 18 (30), telegrams began to pour in from all parts of the world. Rubinstein was quietly at work in the conservatory, a little dreading all the coming fuss, but otherwise in a very good humor. The following day there was a special service in the Orthodox Church attached to the conservatory—all public institutions have their own private churches in Russia—when the health and prosperity of the great composer were prayed for, the conservatory attending in a body with professors and many strangers. In the evening there was a selection of music and a ball, the servants of the conservatory presenting Rubinstein with bread and salt served on a handsomely carved wooden platter—after Russian fashion.

The day following, Friday, the first public celebration took place. The great concert hall of the Salle de Noblesse was splendidly decorated for the occasion with palms and evergreens, a colossal bust of Rubinstein being placed on the platform, on a column having at its base three life size figures of the Muses; behind this column a handsome drape of red velvet with tassels and fringes of gold thread was tastefully hung.

It is quite useless to speak of Rubinstein's reception. It was enthusiastic to the last degree the music, all specially written for the occasion by Russian composers who had completed their studies at the conservatory. One of these, being Tschalkowsky, was good, and the fifty-four addresses presented to Rubinstein were gorgeous.

During the day 300 telegrams were received while the proceedings were going on, and Rubinstein was presented with the citizenship of the borough of Peterhof—a great honor in Russia—an annuity of 3,000 rubles from the Czar's private treasury, and numerous local and foreign honors.

On Sunday, December 1, Rubinstein's own concert took place, the great pianist playing for the first time his last pianoforte composition a Concertstück for orchestra and pianoforte. The piece is apparently a good one; it has rhythm, color, beautiful melodies and striking passage work, but the composer played it in a reckless, careless way, the nervous strain of the jubilee festivities telling on the great virtuoso to the disadvantage of his wonderful powers. At this concert his G minor symphony was performed, which was a surprise, for at best it is a feeble work. "Russia," the instrumental piece with which the concert closed, was far before it, and was received with great applause. After the concert Rubinstein was recalled till I lost all count, and then, and then only, he came before us as the lion pianist of wide world fame. He played us some of his own small

pieces—with what touch, and with what poetry! Rubinstein is no longer a young man; he never practices, seldom plays, but even although much of the clearness and force and much of the brilliance of his playing fail now, he is still Rubinstein the incomparable, the one pianist in Europe to-day, Eugen d'Albert, Bülow and Rosenthal notwithstanding.

On the following Monday his "Tower of Babel" was given, and given so perfectly that I listened astonished—it was like new music to me; the magnificent choruses were given with a precision and attention to nuance superb, and then the dance music from "Feramors"—why is it not given oftener in our concert halls? In music of this style Rubinstein has no rival, just as in vocal music he has no equal but Schubert.

It is the fashion to cry down Rubinstein's music; the fact is, he is much to blame himself for this, for he has written too carelessly, too hastily, and therefore too much. The public are often disappointed, and the public never forget a disappointment, but in the concert of December 2 the program was judiciously chosen, and never in my life, numberless as are the concerts I have attended all over Europe, and of the best kind, have I assisted at a more enjoyable one than this of Rubinstein's. What rich melodies I carried home! What pictures, what life, color, passion, longing and perfect beauty do I not recall now as I write! It was a superb concert, and at the close the public became so frantic that it was only when the hall was left in complete darkness many commenced to move.

On Tuesday evening the first performance of "Goruscha" was given before a crowded house, and in presence of the Czar, Czarina, Czarewitsch and many of the grand dukes and duchesses. An opera at sixty years, and a love opera, that is what Rubinstein has attempted in "Goruscha," and the genial composer has not failed. "Goruscha" has been pronounced a success. It is less great than "Nero," but there are beautiful choruses, beautiful melodies and many beautiful ideas throughout. It has but one fault, it lacks dramaticism more or less, the recitatives being generally poor. It was magnificently given, and Rubinstein came in for an ovation which, even for him, spoiled favorite of fortune as he is in this respect, was unique—the house rose *en masse* to cheer him.

The following night, Wednesday the 4th, a ball was given, and with this the six days' fête ended.

Among the foreign stars who have braved the snowy plains lying between civilization and St. Petersburg to come to us here have been Mrs. Pauline Lucca, Dreychock, a thoroughly good pianist of the classic style, with magnificent intensity and a pleasing manner of interpreting piano literature, and Reisenauer, also a pianist, but of the charming school. He is a pianist for ladies, with a clear beautiful touch, a wonderful power of nuance and a sympathetic presence. Of the two, Dreychock (who is a nephew of the well-known pianist), is the one I prefer.

Still another pianist, Blumenfeldt, a Russian, and conservatory professor here, has, despite Rubinstein's labors, been rousing St. Petersburg and Moscow to enthusiasm. This young man has undoubtedly a great career before him. He is a thorough musician and a virtuoso of the first rank. Next summer he makes his début in London, after which, he tells me, he visits America.

ALEXANDER MCARTHUR.

Philharmonic Concert.

THE program of the third Philharmonic concert last Saturday evening, at the Metropolitan Opera House, preceded by the usual public rehearsal Friday afternoon, was by no means startling nor yet uninteresting.

It was thus:

Symphony, E flat (Koechel No. 543).....Mozart
Aria, "Gli angeli d'inferno," "The Magic Flute".....Mozart
Miss Clemence de Vere.
"An Island Fantasy," op. 45.....J. K. Paine
Recitative and aria, "Jessonda".....Spohr
Miss Clemence de Vere.
Symphony No. 8, F major, op. 93.....Beethoven

It was eminently a reposeful evening, and the staid, sober and decorous manner of the orchestra's playing matched the musical scheme of the evening to perfection. Miss De Vere's singing came as a refreshing, sparkling draught of pure vocalism after the amiabilities, exquisite though they were, of the Mozart symphony, rendered doubly dear and familiar by the menuet strummed for so many decades by the piano girl.

Miss De Vere is always welcome, and her high fine soprano and her admirable handling of it (her diminuendos being most praiseworthy) is always pure as to intonation and ever musical in conception. The two symphonies, it goes without saying, were well played, the traditional tempi putting to scorn, as they do at every hearing, the iconoclastic beat of latter day conductors. Still, Mr. Thomas might stir with advantage the languid pulse of the Philharmonic orchestra. It is becoming woefully senile. Mr. John K. Paine's "Island Fantasy" is written about as follows by Arthur Mees in the program:

"An Island Fantasy," Symphonic Poem.—John Knowles Paine, born January 9, 1839, at Portland, Me. In a prefatory remark to the score the composer states that the subject matter of "An Island Fantasy" was suggested by two island scenes painted by Mr. J. Appleton Brown, the

artist, to whom the work is inscribed. It was evidently not the composer's intention to translate into tones the ideas embodied in the paintings referred to, but to give free scope to his imagination as stimulated and excited by them. Two sharply contrasted subjects enter into the work; the first is a quiet, flowing melody, the second an energetic, stormy theme. These alternate and are interwoven in a manner which gives proof of the author's complete mastery over the highest requirements of musical composition and instrumentation.

The work is a full recantation of all the ideas expressed by the author in the "North American Review" for October, 1873, contra Richard Wagner and his theories. Mr. Paine has gone to Canossa, and evidently has made good use of his time while there, for he has given us in this fantasy several themes reminiscent of the trilogy, but handled in a consummate manner, as befits such a master of orchestration as Mr. Paine. Exception might be taken to the overelaboration of the first theme and the abuse of an accompanying figure for the strings *con sordine*, which becomes at length cloying. Mr. Arthur Mees played the harp part on an upright piano, as Miss Winch, the harpist, is sick. The fourth concert takes place February 8, with Reichmann as soloist.

Philharmonic Club Concert.

THE second chamber music soirée of the present season was given by the Philharmonic Club at Chickering Hall on Tuesday night of last week, and an interesting program was performed before an appreciative and good sized audience.

The proceedings opened with Arthur Foote's well worked and highly pleasing C minor piano trio, op. 3, the first and last movements of which, and when his overture "In the Mountains" is also taken into consideration, almost entitle the Bostonian to be classed as the American Mendelssohn. The allegro vivace in G minor is very clever, but as it is also very difficult and Mr. Richard Arnold did not seem in the best of disposition, the movement was not performed as effectively as it ought to have been. Mr. Charles Hemmann's agreeable 'cello tone shone to advantage in the beautiful cantilene which forms the principal theme of the slow movement in A flat.

The piano part was played in a satisfactory manner by Mrs. Clara E. Thoms, who thereby introduced herself to a New York audience as a chamber music performer of merit.

The gentlemen of the string quartet were at their best in the menuet of Haydn's pretty D major quartet, but showed good ensemble also in the other three movements.

The *pièce de résistance* was expected to be Theodore Gouvy's new sextet in G major, written for and dedicated to the Philharmonic Club, by whose entire personnel, including Eugene Weiner and his irrepressible flute, it was performed. It turned out to be rather a tame affair, and we strongly suspect that it is one of the composer's early efforts in chamber music worked over for the occasion. It is indeed well written throughout, but almost too naïve in invention, and there is nothing very new or remarkable in the work, except perhaps the rather dashing coda of the rondo.

Vocal variety was brought into the program through the singing of Mr. W. H. Rieger, who gave an aria from Mozart's "Seraglio," and Raff's song, "Immer bei dir," as well as a couple of encores, with an irremediable cravat tenor voice. He succeeded, however, in pleasing the audience, which is not saying much for the audience.

—The Lyric Ballad Company, of New York, gave a concert at Hardman Hall, January 7. The club consists of Miss Lizzie Webb Cary, soprano; Miss S. C. Hall, alto; Messrs. J. H. McKinley and Carl Dufft, tenor and baritone.

—The Metropolitan Musical Society gave its first private concert for the season at the Metropolitan Opera House last Thursday evening.

The program presented was as follows: Part First—1. Vorspiel, "Die Meistersinger," R. Wagner; 2. "Awake!" choral from "Die Meistersinger," R. Wagner; 3. "Evening Hymn," C. Reinecke; 4. (a) "My All Thou Art," Theodor Bradsky; (b) Serenade, W. H. Neidlinger; (c) "The Wayside Brook," Jos. Rheinberger; 5. Motet, "Holy! Holy!" Henry Holden Huss. Part Second—1. (a) "Autumn Song," Ad. Jensen; (b) "Judge Me, O God," F. Mendelssohn-Bartholdy. 2. "Rhapsodie d'Auvergne," C. Saint-Saëns. 3. "Columbus," F. Hummel.

The society was assisted by Julia Rivé-King, whose spirited rendering of the Saint-Saëns rhapsodie was greeted with overwhelming applause, and by an orchestra from the Philharmonic Society, conducted by Mr. William R. Chapman, the musical director of the Metropolitan Society. The Huss "Sanctus," which was literally butchered at the M. T. N. A. meeting last July in Philadelphia, received on this occasion an adequate interpretation. It is for soprano, chorus and orchestra, and the solo was sung by Miss Marie S. Bissell. Mr. Huss is gaining mastery over his material, and his use of orchestral color with his refined sense of harmony is, in this composition, eminently satisfactory. Mr. Huss is earning an enviable reputation by the steady progress he exhibits. He is also an American, and do not fail to remember it. Miss Alice Stoddard, who sang in a serenade by Neidlinger, did some creditable work. She possesses a fine soprano voice.

PERSONALS.

CHARLES F. TRETBAR.—Next Monday, the 20th inst., Mr. Charles F. Tretbar will celebrate the twenty-fifth anniversary of his labors with Steinway & Sons. Possibly in the musical world there is no name so well known to artists as that of Mr. Tretbar. From the unknown musician just arrived on these shores to the virtuoso who comes covered with honors and thirsting for American gold, one and all seek Mr. Tretbar. What he has undergone in a quarter of a century would fill a book, and as a word to the wise is always sufficient, we would suggest that his recollections and *ana* of the great artists he has met and managed would be a valuable contribution to music literature. Mr. Tretbar was born in Brunswick, Germany, February 13, 1832; but in appearance suggests the Frenchman rather than the German; but he speaks English like one to the manner born.

He is musical, and, naturally enough, his father was a clarinet virtuoso and the son has inherited the talent. He has a tenor voice and has fine musical taste, an instance of which was his appreciating the genius of Brahms' vocal works when they were literally *caviare* to the public and critics alike. Mr. Tretbar has had a varied business experience, but since the year 1852 he has been identified with the music business. He has been in business himself, but after leaving the Nordheimers, in Toronto, he entered the house of Steinway & Sons January, 1865.

His wife, Mrs. Helen D. Tretbar, is well known to music loving people by her fine translations from the German and French.

To Mr. Tretbar must all honor be given for his more than admirable management of the musical interests of the great house he represents. He is, first of all, an *homme d'affaires*, but also a genial companion and an ardent lover of all good things musical.

A CURIOUS CONTRACT.—The Berlin "Boersen Courier" says: "The most curious contract that has ever been consummated in theatrical life is the one arranged between Manager Pollini and the well-known tenor, Alvary. Mr. Alvary has been engaged for ten years for the Hamburg City Theatre at an annual remuneration of 50,000 marks and unlimited traveling privileges. Mr. Alvary is, however, under the stipulation not to appear as guest for anything less than a certain fixed honorarium, and his receipts when appearing as guest are evenly divided between Director Pollini and the tenor. For Bayreuth and America Alvary has reserved the right of visiting at his own pleasure. Within the conditions of this contract Alvary, who is now in Berlin, will accept an invitation from Baron von Perfall, the Munich Intendant, where on January 16 he will sing 'Siegfried,' and three days later the 'Götterdämmerung,' after which he will appear in 'Tannhäuser' and 'Euryanthe.'

"He will also sing by request of Cosima Wagner at the next Bayreuth festival and intends to be in New York during the season of 1890-1."

A PUFF FOR OESTERLE AND SCHREURS.—Says the New York "Times" of last Wednesday:

Arthur Weld asks in the Boston "Post" why the papers of this city persist in claiming that, while the strings of the Boston Symphony Orchestra are the best in the country, the wood is not up to that of New York, and he cites some players recently taken to Boston by Walter Damrosch as very bad. Possibly they were. The only body of wood instrument players which the papers of this city hold to be better than Mr. Nikisch's are those of the Theodore Thomas Orchestra, and since the loss of Felix Bour that body is not so good as it was last season. Nevertheless, Mr. Weld to the contrary, notwithstanding, Otto Oesterle is the first flute and Joseph Schreurs the first clarinet in the United States.

In this opinion of our esteemed colleague, William J. Henderson, of the "Times," we heartily concur.

LATEST NEWS FROM MARTIN ROEDER.—Martin Roeder, the composer, teacher and conductor, will give a concert at Dublin, Ireland, next Friday evening, at which the following of his works will be performed:

The oratorio of "Mary Magdalen."
Finale from piano trio, op. 14.
New song, "Star of the Autumn Heaven."
Violoncello solo, "At the Fountain."
Songs... "Cari giovani miei anni," from the opera "Vera."
"The Gypsy."
Romanza for violin.
Duet for soprano and alto, "Visione."
Four part song with soprano solo, "In the Autumn."

The concert will be given under the immediate patronage of the Lord Lieutenant and Countess of Zetland and the Prince and Princess Edward of Saxe-Weimar.

Martin Roeder has just finished two short suites for orchestra, each in three movements. The first one is entitled "Olympiana," describing "Scenes from Greek Mythology," and the second suite consists of the following movements: "Danse Macabre," "The Abode of the Blessed," "Dies Irae." As nothing is known here of Roeder's orchestral works it would doubtlessly be interesting to hear one of these suites or both performed at one of our concerts.

DONITA RETURNS TO GERMANY.—Constanza Donita is going back to Germany, from where she is said to have received some "magnificent" offers. We hope she will have better luck there than befell her in her native land.

FERENCZY IN HAMBURG.—The operetta tenor Ferenczy, who last year was one of the members of the Metropolitan

Opera House personnel, has become director of the Carl Schultze Theatre, Hamburg.

HERKOMER COMPOSING.—Hubert Herkomer is reported at work on another opera. He is going to Egypt, but will be back in England and hard at work by the middle of February.

A WAGNER MEMORIAL.—A tablet is shortly to be affixed to the house at Würzburg in which Wagner, then a young man, lived when he wrote his opera "Die Feen." The money for this memorial was gotten together by means of a concert which the Würzburg Liedertafel gave on the 28th ult.

THE INFLUENZA IN VIENNA.—One hundred members of the Vienna Court Opera House personnel, principals as well as members of the chorus, ballet and orchestra, have been attacked by the influenza.

A NEW SYMPHONY BY DVORAK.—Anton Dvorak has just finished a new symphony in G major, which is shortly to be brought out for the first time at Vienna under the composer's direction.

NACHEZ KNIGHTED.—The violinist, Mr. Tivadar Nachez, has received from the King of Sweden the knighthood of Gustavus Wasa.

FACCIO THE NEW DIRECTOR.—Mr. Faccio, the well-known Italian conductor, has accepted the post of director of the Parma Conservatoire, rendered vacant by the death of Bottesini. This means that he will have to give up La Scala, Milan.

LESCHETITZKI'S JUBILEE.—Prof. Theodore Leschetitzki, the well-known pianist, teacher, composer and husband of Annette Essipoff, celebrated, on the 31st ult., at Vienna, the fiftieth anniversary of his artistic début. He must have started in early, as he was born only in 1831.

A CHORAL COMPOSER DEAD.—C. Isenmann, well known in Germany as a composer principally of male quartet choruses *a capella*, died at the private asylum, Illenau, in Baden, on the 14th ult.

HONORED AFTER DEATH.—A marble bust of Victor Massé, the composer of "Saisons," "Noces de Jeanette" and "Paul et Virginie," has just been placed in the foyer of the Paris Grand Opera. The bust, which is described as a very good one, was chiseled by the sculptor Emanuel J. Carlier.

Berlin Notes.

HERMANN WOLFF, the energetic Berlin manager, sends us the following items for publication:

Professor Stockhausen, after a long intermission, was heard in the Berlin Sing Academy, on the 28th ult., in a concert of his own, at which he sang the "Blick ich um her" aria of "Wolfram," from "Tannhäuser;" songs by Brahms, Buononcini, Mozart and Schubert, and a Rossini duet with the tenor Gustav Wulff. Leonard Borwick, a young pianist and pupil of Clara Schumann, performed the instrumental numbers on the program.

Court pianist Alfred Grünfeld will give a concert of his own at the Sing Academy about the middle of January, and will be assisted by his brother Henry, the violoncellist.

Bernhard Stavenhagen, the great pianist, will interrupt his public playing for a few weeks, as he is suffering from the effects of overwork and his physicians have ordered him to take a rest, which he intends to enjoy in Italy.

The second cycle of the Philharmonic concerts, under Hans von Bülow's direction, will bring the following soloists: Hans von Bülow, Emile Sauret, Max Pauer, the Cologne pianist; the composer and piano virtuoso Paderewsky, the violinist Charles Gregorowitsch, Mrs. Pauline Metzler and others. The Philharmonic Chorus will also assist at one of the concerts at which Mendelssohn's entire "Midsummer Night's Dream" music will be performed.

—Otto Hegner gave two recitals at Amberg's Theatre last Thursday and Saturday afternoon respectively, and played compositions by Beethoven, Paderewski, Godard, Chopin, Liszt and Saralatti. He also improvised on themes given him. The attendance was very slim.

—Mr. Edwin Klahre, a talented young pianist and a former pupil of Liszt and Joseffy, gave a Beethoven program at Steinway Hall, Tuesday evening of last week. Coming as it did just after a d'Albert recital, one was hardly in a critical humor. Suffice to say that Mr. Klahre has greatly improved in repose, power and general conception. He had great courage in essaying five such sonatas as op. 31, No. 2; op. 27, No. 2; op. 57, op. 110 and op. 111, and it speaks volumes for his memory, endurance and technic that he should have played them all as well as he did. The C sharp minor and the A flat sonatas received perhaps the best treatment. Mr. Klahre's next concert takes place January 28, and will be devoted to Chopin.

HOME NEWS.

—Portland, Ore., has a musical prodigy. He is a blind boy named John Foley.

—The first appearance of the New York Reed Club will take place shortly in Philadelphia.

—At the first concert of the Baltimore Orchestra, under the direction of Ross Jungnickel, February 5, Miss Jennie Dutton will be the soloist.

—The Wilhelmj Club, of Washington, consisting of young lady violinists, under the direction of Josef Kaspar, is doing excellent work this season.

—On January 6, at Dyer Music Hall, Minneapolis, the first concert of the Chamber Concert Club was given. The Lachmund String Quartet and Carl V. Lachmund, pianist, participated.

—"The Gondoliers," Gilbert and Sullivan's new operatic venture at the Park Theatre, can hardly be said to be an overwhelming success, but then the company is far from being a good one.

—The Kneisel Quartet will give a concert at the Faeltten Music School next Saturday afternoon. A Beethoven quartet, Grieg's cello sonata and Brahms' beautiful horn trio will be played. Mr. Reinhold Faeltten, pianist, will assist.

—The Korbays gave their third historical song and piano recital yesterday afternoon, when works by Schubert, Loewe, Volkmann, Schumann, Berlioz, Saint-Saëns, Franz, Rubinstein, Massenet, Widor, Paladilhe and Chopin were discussed.

—Mr. E. A. MacDowell's symphonic poem, "Elaine," was given by the Boston Symphony Orchestra last Saturday night, in Boston, and received warm praise from press and public. We had the pleasure of hearing the themes played by the composer some time ago, in Europe.

—Mr. A. M. Palmer said last Saturday night that he had received a cable dispatch notifying him that Sir Arthur Sullivan and Mr. D'Oyly Carte had decided upon coming to this country to witness the performance of their company in "The Gondoliers" at the Park Theatre. Mr. Palmer said that he expected them in about ten days.

—The third concert of the Brooklyn Philharmonic Society next Saturday evening will be devoted to compositions by Mendelssohn and Schubert. The pieces chosen by Mr. Thomas are the incidental music to Shakespeare's "A Midsummer Night's Dream," the violin concerto (played by Miss Maud Powell), and Schubert's symphony in C.

—The American Conservatory, of Chicago, gave their first public entertainment at the Grand Opera House last Friday afternoon. After several musical numbers by pupils the entertainment closed with a production of Offenbach's "Rose of Auvergne." Mr. Hattstaedt, the director of the school, may be congratulated on the success of the occasion.

—Nearly all of the company which is to support Mr. De Wolf Hopper in the new opera, "Castles in the Air," which is to be produced May 5, at the Broadway Theatre, has been selected. In the organization will be Miss Marion Manola, Miss Lillie Grubb, Mr. Edmund Stanley, Mr. Herbert Cripps, Miss Josephine Knapp and Mr. Alfred Klein.

—The second concert of the season in the list of the Beethoven String Quartet will take place to-morrow evening in Chickering Hall. Miss Adelina Hibbard, soprano, and Walter J. Hall, pianist, are to assist the club. Miss Hibbard will sing an aria from Mozart's "Marriage of Figaro," Lotti's "Pur Dicesi," and Chopin's "Aime-moi." The club will play a new quartet by Z. Fibich, a transcription of Schumann's "Bilder aus Osten," and, with Mr. Hall, a new quintet by Klughardt.

—There is bad blood in the McCaull Opera Company, and with the close of the Chicago engagement Miss Marion Manola will in all probability sing no more under Mrs. Cottrelly's management. Miss Manola had intended to sing with the De Wolf Hopper Comic Opera Company, but it was not her idea to leave the McCaull Company at once.

When "Captain Fracassa" was put on Miss Manola was assigned the part of the "Princess Coligny," and although ill appeared the first night. Her looks, actions and singing betrayed her illness, and no surprise was manifested when Miss Knapp took her place the following night. Miss Manola was unable to leave her room at the Leland Hotel and sent word to Mrs. Cottrelly to that effect. The latter, however, was not willing to believe that Miss Manola was really sick and proceeded to the latter's room, where a painful scene ensued.

When Mrs. Cottrelly left the room and some of the ladies of the hotel, attracted by the loud talking, entered it, Miss Manola was found prostrate upon the floor in convulsions. The consequence was that she did not sing for two or three nights, but has appeared every night this week, though looking badly.

The company leaves to-morrow for Milwaukee, and Miss Manola will leave to-morrow or Monday for New York. In

speaking of the probability of her leaving the company Miss Manola said her contract with Colonel McCaull did not expire until next April, and should Colonel McCaull request it she would fulfill her contract with him provided her health permitted.

If she could get a release, however, she would go to Europe, returning in time to appear with the De Wolf Hopper Company in May.

—At the thirteenth Peabody recital, Baltimore, on last Friday afternoon, Mrs. Richard Burmeister played the Bach-Tausig D minor toccata, the op. 26 A flat major sonata of Beethoven, and Liszt's legende No. 2, nocturne in A flat major, the valse impromptu in the same key, and the Rhapsodie No. 6.

—At Amberg's Theatre on Wednesday last, the first performance was given of Strauss' "Venetian Nights." The principal artists, Mr. Schütz, Friese, Sr., Sinnhold, Rotter and Streitmann, as well as the Misses Zimmermann and Engländer, did good work. But, although they were at their best, neither the music nor the very weak plot could awaken any higher interest. The weakest feature of the performance, however, was again the orchestra. The operetta holds the boards all this week with the exception of Friday night.

—The funeral of Wilhelm Sedlmayer, of the Metropolitan Opera House, who died on Wednesday, took place Thursday afternoon at the Church of St. John the Baptist, in West Thirtieth-st. Among the floral tributes were a large lyre of red and white roses, sent by the Metropolitan chorus; a white cross, sent by Edmund C. Stanton; a wreath of white roses, sent by Anton Seidl; a lyre from Alexander Kraemer, and "The Gates Ajar," from Theodore Habelmann. The services were conducted by the Rev. Albert Locher. The body remained at the undertaker's until to-day, when it will be shipped by the Hamburg steamer Eider for final burial at Munich.

—The Palestrina Choir, organized last year by Mr. Caryl Florio for the purpose of performing classical unaccompanied music, and which gave one exceedingly interesting concert in April, will give its second concert at Chickering Hall to-night. A program of rare interest and beauty has been prepared as follows:

Madrigal, "Ab, Dere Heart"..... Orlando Gibbons
Chorus, "In These Delightful, Pleasant Groves"..... Henry Purcell
Madrigal, "Let Me, Careless and Unthoughtful Living"..... Thomas Sinley
"The Proposal," from "The Fair Maid of the Mill"..... J. Raff
"The Mill," from "The Fair Maid of the Mill"..... J. Raff
Beethoven String Quartet.

Madrigal, "Sweet Honey Sucking Bees"..... John Wilbye
"Dolce Sogno"..... A. Bazzini
"Moments Musicaux"..... F. Schubert
Beethoven String Quartet.

Motet (six voices), "Vidi Turbam Magnam"..... Palestrina
"Missa Papae Marcelli"..... Palestrina

—Miss Adele Margulies, Leopold Lichtenberg and Victor Herbert, teachers of the National Conservatory of Music, have organized a trio club, and will give a concert of chamber music in the Berkeley Lyceum to-morrow evening. The following program will be presented:

Sonata, No. 2, A minor, op. 19..... Rubinstein
Miss Adele Margulies and Mr. Leopold Lichtenberg.

"Memoire"..... Popper
Modern musical..... Schubert
"At the Spring"..... Davidoff

Tarantelle, "Venezia e Napoli"..... Liszt
Miss Adele Margulies.

Aria..... Bach-Wilhelmj
Mazurka..... Wieniawski
Mr. Leopold Lichtenberg.

Trio, No. 2, F major, op. 72..... Godard
Miss Adele Margulies and Messrs. Lichtenberg and Herbert.
Felix Jaeger, accompanist.

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THE NEW YORK REED CLUB

SECOND SEASON.

FLUTE, Mr. F. RUCQUOY.
Late of Pasdeloup Concerts, Paris.
OBOE, Mr. A. TREPTE.
Soloist of Thomas' Orchestra.
CLARINET, Mr. J. SCHREURS.
Soloist of Thomas' Orchestra.
FRENCH HORN, Mr. A. HACKEBARTH.
Soloist of Thomas' Orchestra.
BASSOON, Mr. J. HELLEBERG.
Late of Adelina Patti's Concert Company,
AND
Miss VIRGINIA RIDER, PIANIST.

For engagements for the Club or any of its members, apply to
L. MELBOURNE, Manager, Chickering Hall.

Opera in German.

DESPITE the very serious drawback of the death of one and the temporary illness of several members of the Metropolitan Opera House personnel, the performances have not seriously suffered, and general interest is on the increase. Both last Wednesday night's and Saturday afternoon's repetitions of "The Barber of Bagdad" were well attended and great enthusiasm prevailed. Mittelhauser now fills the part of the "Cadi," which Sedlmayer had created here.

On Friday night "Tannhäuser" in the Paris version was given for the first time this season and drew a large audience, which was also the case at the first repetition of Wagner's popular work on Monday night of this week. The cast was, with but few exceptions, an entirely different one from that of last year. The most enjoyable singing was Mr. Reichmann's, who gave a highly artistic representation of the part of "Wolfram," although he indulged at times in his habitual fault of singing flat. The beautiful impersonation, both in voice and appearance, which Lilli Lehmann gives of "Venus" is familiar and needs no further comment. Mr. Vogl's interpretation of the title rôle was musically smooth and satisfactory; it lacked, however, in dramatic power and warmth and he was not over sympathetic in outward stage appearance. Mr. Behrens created quite a good impression with his singing of the part of the "Landgrave," as it is somewhat more limited in range than others he previously undertook. Miss Wiesner sang the grateful part of "Elizabeth" much better than we had expected, but her voice lacks cultivation, color and carrying power, and her great aria in the second act therefore was received with enthusiastic silence.

The smaller parts of the "Shepherd Boy" (Miss Koschowska), "Walter" (Mittelhauser), "Biterolf" (Arden), "Heinrich" (Pache) and "Reinmar" (Doré), were given in a more or less (usually less) satisfactory manner.

We were decidedly glad and pleased to see Anton Seidl back at his wonted place, and, although he was evidently still very weak, he conducted with energy, precision and that decision and authority which come of knowledge. His influence was manifest, especially in the performance of chorus and orchestra.

"Aida" is announced for first performance this season for to-night, with Perotti as "Rhadamès." Friday night "The Flying Dutchman," with Reichmann as the hero, will be the attraction, and at the Saturday matinée "Tannhäuser" is to be repeated.

Verdi's "Otello" is in a forward stage of preparation with Vogl in the title rôle.

FOREIGN NOTES.

....King Oscar of Sweden has sent to Giuseppe Verdi the Commander's Cross of the Order of the Star of the North.

....Carl Pittrich, a member of the Dresden orchestra, has invented a new leaf turner which is said to exceed in usefulness all attempts hitherto made in this line.

....The Russian colony at Paris sent a jubilee address to Rubinstein on which figure the names of Ambrose Thomas, Gounod, Massenet, Saint-Saëns and Delibes.

....The new Concertstück by Rubinstein is dedicated to the pianist, Louis Breitenner, who was also the first artist to play it in public. He performed it at a concert of the "Association Artistique," at Angers, on November 24, and met with great success. He will shortly play the new work in Paris.

....According to the "Musikalisches Wochenblatt," the number of performances of Wagner's works in Vienna to the present time is as follows: "Lohengrin," 190; "Tannhäuser," 175; "Der Fliegende Holländer," 107; "Die Meistersinger," 74; "Die Walküre," 64; "Rienzi," 54; "Siegfried," 30; "Götterdämmerung," 28; "Tristan und Isolde," 23, and "Das Rheingold," 18.

....The young American, Lilian Sanderson, recently made her début at Berlin at a concert given by Professor Stockhausen, and made a favorable impression. Miss Amy Sherwin, an Australian well known in America, also appeared, and was well received. The fair débutantes had a reception at the Sing Academy, and were entertained at dinners given by Minister Phelps and by the Swedish representative in Berlin, on which latter occasion all the guests were American.

....Messrs. Ritt and Gailhard, directors of the Paris Opéra, have found their master. The Society of Authors has fined them 2,000 frs. for not producing "Zaire," Mr. Veronge's new opera, within contract time, which was up last week. There was yet another difficulty about "Ascanio." This opera, by Mr. Saint-Saëns, was to be the first new work at the Opéra. The management has been hanging back through the exhibition, because of the difficulty of finding a contralto for the rôle of "Sciozone." Mr. Gailhard made a trip to Dresden to engage Miss Chavannes, but she is not free for months. Mrs. Bosman will undertake the rôle. Mr. Lassalle will take the part of "Benvenuto Cellini;" Mr. Cossira that of "Ascanio." Miss Eames will play "Colombo," and Mrs. Hading the "Duchesse d'Estampes."

Sarasate En Route.



IT was on the Boston flyer, Pennsylvania line, from Washington, on Friday afternoon last, in one of the smoking compartments, that one of the editors of this paper enjoyed a chat with Sarasate, whose rare and exotic cigarette (which he evidently enjoyed to its fullest extent), did not, as cigarettes usually do, interfere with the bouquet of a perfect. Sarasate was in talking trim, and proved himself as magnetic in the accomplishments of a conversationalist as he does as a violinist, and the information he poured forth was so interesting that a record of it should not be lost. It seems that the humid weather had played havoc with his violin strings, and he was out of patience, as he is exceedingly careful with everything pertaining to the two valuable fiddles he carries with him. One of them is the renowned "Boissier" Stradivarius, which he managed to secure in Paris just a moment before Hill, of London, had sent his offer for it, and the other Stradivarius is one that had been used by Paganini, and which came to him through his son, Achille Paganini.

"My season here ends on May 18, and I shall probably give a few concerts in London in June. Here I am engaged to give concerts, but in Europe I give my own concerts, 'Sarasate concerts,' and have been giving them for fourteen years, during which Mr. Otto Goldschmidt has been with me. And," continued the virtuoso, "then I shall go to Pampeluna and San Sebastian, as I do every summer, and rest, and also give a number of concerts for the poor. I do so every summer. Oh, you should see San Sebastian, the loveliest spot on earth and just the place for recreation!"

"And how are you impressed with this country after your absence of nearly twenty years?"

"It seems that the people here are more inclined to patronize the theatre than the concert, whereas in Europe it is the reverse. When I was here formerly I played at a Philharmonic concert under Carl Bergmann's direction. The orchestra was large. Our orchestra in New York is too small. We should have at least eighteen first violins, eighteen second, &c.; you know the full or complete orchestra. And then, you see we have only one rehearsal. Think of it, one rehearsal for the concert on the 14th [last night] with the Brahms concerto by d'Albert and the Lalo Symphonie Espagnole. We would not undertake such things in Europe. Two rehearsals at least would be required, and because of this condition here it is impossible for me to risk certain compositions. As to the audiences here, they are very attentive and intelligent, but not as enthusiastic as European audiences in all parts of Europe, for I have played everywhere on the Continent and in Great Britain.

"Another peculiarity here," continued Sarasate, "is the tendency of the daily papers. I am astonished at the enormous importance and space they give to politics. Naturally they have no space for art matters left. It is all politics, politics, politics wherever you read and whatever daily paper you get hold of. Don't the people get tired of it?"

Evidently not, we mused.

"I also played in 1870, when here, at the concert of Franz Abt and other concerts. I cannot play all I would wish to play, on account of the impediments mentioned. Now, there are three concertos of Bruch, and I like the third better than the first, which I played in New York; but how can I risk it with one rehearsal? Impossible!"

"Can you not get more rehearsals, and which of the modern works would you give us if you could?"

"No, no, only one rehearsal is allowed. There are the three concertos of Bruch; the three of Saint-Saëns and the Raff concerto, the Raff suite and the Liebesfee. Some of these I have played, but I would play them all and Lalo's three great violin works if I had the proper orchestral support and rehearsals."

"And how about the Tchaikowsky concerto?"

"I do not care for it. It was written many years ago, and the instrumentation is crude. I look a great deal to the orchestral work in the compositions I play. Tell me,

why is it that Joseffy does not play? He has a splendid reputation in Europe, and I want to hear him, and fear I shall not have an opportunity. Everybody says: 'Joseffy, Joseffy, you must hear Joseffy!' and I know he is a great pianist, and he must be very rich or he would play more."

We told the gifted Spaniard that Joseffy will play with the Boston Symphony Orchestra, and will be heard during the spring, but this did not seem to allay the perturbed mind of the señor.

"Oh! I must tell you that the concerto by Mackenzie is excellent. He is very talented and a very earnest man. He studied eight years in Leipsic, about the time Arthur Sullivan studied there. Sullivan is the Johann Strauss of England, full of life and *esprit*. Many Englishmen have studied in Leipsic; and, by the way, I saw Niels Gade not very long ago at his home, Copenhagen, and, although an old man, he was in splendid health. Gade's ideal is Mendelssohn, of whom and of whose works he speaks a great deal. Now Brahms has Schumann as his ideal, and he looks upon Clara Schumann as his mother, stopping at her house when he visits Frankfurt. The German composers are not Wagnerians, while the French are rabid Wagnerians. Brahms, Reinecke, Goldmark, and I may include Gade and Rubinstein, are anti-Wagner, whereas Saint-Saëns, Lalo, Delibes and Reyer are crazy, wild Wagnerites. I must tell you, however, that Lecocq is the craziest of them all. When he finds that the trilogy is to be given at Brussels, he is off to Brussels. When it is given at Munich, he goes to Munich, and when it is announced at Vienna he rushes off to Vienna, crazy about it. Massenet is quiet and non-committal on the subject of Wagner and his works."

"Have you been at Bayreuth?"

"Certainly. But they give splendid performances of the Wagner works in many German cities. They have excellent orchestras in these places, and the orchestra is the first thing to consider. It is the foundation of the performance. Take, for instance, the small city of Carlsruhe; there is Mottl with a superb orchestra. Then Weimar and Schwerin. In Schwerin they have an attendance of 500 to 600, but give the operas in a remarkably finished style. A box, with privilege of eight persons, costs 14 marks. I sometimes take a box all alone and enjoy it immensely. Of course at Munich, Leipsic, Dresden, Berlin, Vienna and Cologne the performances of Wagner's trilogy, the 'Meistersinger,' 'Tristan,' &c., are wonderful. It is because of this that the summer performances at Bayreuth might, in the future, suffer somewhat."

"And notwithstanding the enthusiasm of the French composers for Wagner, Lamoureux could not give his 'cycnus' in Paris."

"That was a clique. The French will be the greatest Wagner enthusiasts of the future. You will see," remarked Sarasate; "you will see."

"Have you met Joachim or any of the other renowned violinists recently?"

"They are constantly engaged. Joachim plays all the time, solo or in chamber music concerts, and then he has his regular London season. Hubay, that magnificent Hungarian violinist, is at the conservatory at Pesth, and Ysaye is fulfilling similar duties at the Brussels Conservatory. One of the most remarkable musicians living is Saint-Saëns. He is a compendium of Bach and the old masters, and he knows everything from memory, everything! Think of this man who will tell you in which part of a score of an old work by Bach or by Palestrina such or such a passage is written; where, in a score of some other master in such or such an edition of the same, occurs a phrase for fagott or oboe; a man who will sit down to the piano or organ and play from memory any and everything in the classic scores. It is wonderful, wonderful!"

Here we just emerged from the tunnel into the Union Depot at Baltimore (the latter part of the talk occurring in the dark illumined by the lights of a cigarette and cigar), and we shook hands and parted.

Is Sarasate merely a virtuoso? We think he is much more; he is a musician.

Washington (D. C.) Correspondence.

WASHINGTON, D. C., January 13, 1900.

THE deservedly popular Wilhelmj Club gave its first concert on Saturday, December 28, at the Universalist Church, with the following program:

Serenade for string orchestra, op. 12.....	Victor Herbert
Wilhelmj Club.....	
Recitative and aria (Reginella).....	Braga
Mr. Wm. H. Rieger.....	
Violin solo, "Trümelei".....	R. Wuerst
Miss Josie Appleby.....	
"Faust Fantasia," arranged for string orchestra.....	E. Lent
Wilhelmj Club.....	
"In Dieser Stunde".....	Spicker
Mr. Rieger.....	
"Petite Valse".....	Steck
"Polka des Mandolines".....	Desorme
"Babilage".....	Gillet
Wilhelmj Club.....	

The club presented a string orchestra made up of young lady violinists, some twenty in number, with violas, 'cellos and basses supplied by representatives of the sterner sex. Prof. Josef Kaspar is the conductor, and to his careful training is due the present high standard of work done by the club. The Herbert number was especially pleasing, the second movement captivating the audience. This was Mr. Rieger's first appearance here, but he may be sure of a warm welcome whenever he comes again. A slight hoarseness was noticed in his lower register, but the clear, sweet

tone of his upper notes was not in the least affected. He was obliged to respond to encores after both of his numbers.

Miss Marie Decca, in response to the request of her friends, will give a concert at Lincoln Music Hall, on January 13.

The thirty-third public rehearsal of the Georgetown Amateur Orchestra was given at Lincoln Mus'c Hall, Friday evening, January 3, with the following program:

Centennial Festival March.....	E. Lent
Symphony No. 3, A minor (Scotch), op. 56.....	Mendelssohn-Bartholdy
Song, "By the Danube".....	Pressel
Dr. B. Merrill Hopkinson, of Baltimore.....	
Piano concerto, "Emperor," No. 5, op. 73, in E flat.....	Beethoven
(Piano and orchestra)	
Mr. Anton Gietzner.....	
"Marie".....	Franz
"Erl King".....	Schubert
Dr. B. Merrill Hopkinson.....	
Overture, "Ossian," op. 1.....	N. W. Gade
"Souvenir de Puritan".....	Alfred Piatti
(Grand fantasia for 'cello.)	
Mr. Paul Miersch.....	
Waltz, "Waldeufel".....	Chantilly

There were sixty performers, about one-fourth of whom were professionals. The work, as a whole, was exceptionally good, far better than that of some professional bodies. The Lent "Centennial March" is an odd thing, with an evident effort to be Wagnerian. The concerto was perhaps the best number of the evening, as more work had evidently been put into that. Mr. Gietzner surprised even his friends by the force and spirit that he displayed. It is to the credit of the orchestra that they attempt such music, and their playing certainly proved that the attempt was not presumptuous. Mr. Miersch labored under several disadvantages, playing a strange instrument and having a selection that was not over pleasing. He was warmly applauded, however. Dr. Hopkinson was not in best voice, but gave the "Erl King" in good style. He is a favorite in Washington.

Three years ago the orchestra was in debt, the rehearsals were poorly attended and the concerts barely worth listening to. To-day they are free from debt, members attend rehearsals regularly or are dropped, the concerts are valuable, and there are enough contributors to guarantee the expenses of this session. The result is due to the efforts of Professor Kaspar, the conductor, who has increased the musical value of the work of the orchestra, and Mr. E. W. Stone, the efficient secretary, who has worked untiringly for its financial success.

One word of fault finding. The program was entirely too long. The Gade overture could have been saved for the second concert, and then at the audience would have kept their seats to the close.

...The two cycles of Wagner's "Nibelungenring," which Angelo Neumann is planning to give at Madrid, will positively take place in April next.

...The Royal Opera House management at Berlin gave on the 16th ult., Beethoven's birthday, a performance of "Fidelio," the receipts of which were handed over to the committee of the Beethoven-Haus at Bonn.

...Among the papers of Louis Spohr recently was found the full score of a long forgotten opera, of his entitled "Pietro von Aberno." The work was written and produced in Cassel in 1827, but did not then create a deep impression, and shortly afterward disappeared from the repertory. It is now proposed to revive the opera, which is said to be full of musical beauties.

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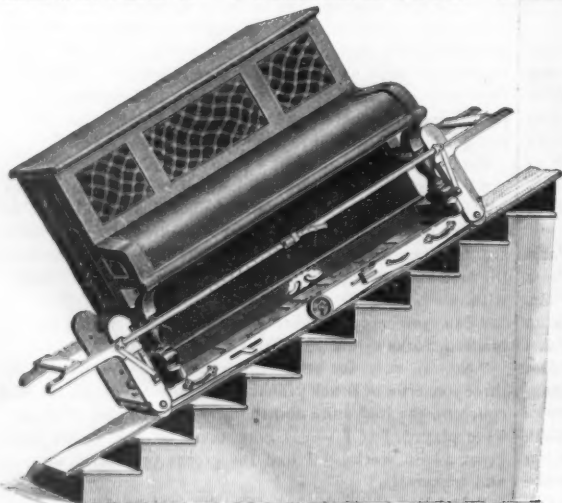
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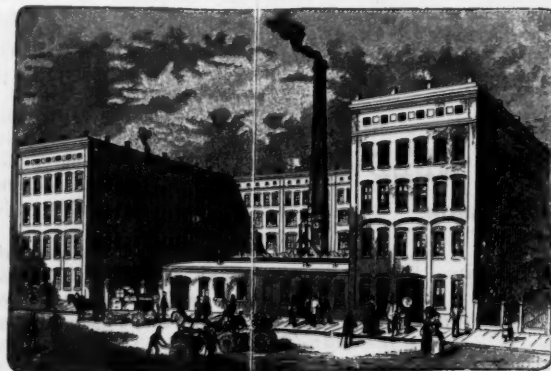
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The d'Albert Recitals.

THE interest in the d'Albert piano recitals was an increasing one from the first to the last. At the second one on Tuesday afternoon of last week Steinway Hall held a large, fashionable and highly enthusiastic audience. The pianistic lion of the hour was at his very best and he performed Schuman's great C major fantasia in a manner worthy of admiration. The E flat middle movement was powerful and majestic in the extreme and the lovely third movement full of feeling and repose.

Artistic interpretation, however, reached its climax in the three first movements of the B minor sonata of Chopin, the poet of the piano, while the last movement seemed to us a trifle over hurried and the same fault must be found with portions of the G minor ballad, which otherwise, however, was grandly interpreted. The rest of the smaller Chopin numbers were interestingly played, but some had been played here before by d'Albert. They were:

Berceuse, op. 57.
Nocturne, op. 9, No. 3.
Ballade, op. 23.
Valse, op. 49.
Two nocturnes, op. 62, Nos. 1 and 2.
Ballade, op. 47.
Impromptu, op. 36.
Polonaise, op. 53.

The third and last recital took place last Monday afternoon, and the following program was magnificently performed:

Franz Schubert—
Impromptu, op. 90, No. 3.
Fantasie, op. 15, C major.
Allegro con fuoco. Adagio ("Der Wanderer"). Presto.
Allegro.

Edvard Grieg—
Albumblatt, op. 38, No. 2.
Erotik, op. 38, No. 1.
Humoreske, op. 6, No. 3.
Ballade in form von Variationen ueber eine Norwegische Melodie, op. 24.

Eugen d'Albert—
Suite, op. 1, in five movements.
Allemande, Courante, Sarabande, Gavot and Musette, Gigue.

Carl Tausig—
Walzer nach Strauss "Nachtalter."
Ungarische Zigeunerweisen.

Franz Liszt—

Liebestraum, No. 3.
Polonaise, No. 2, E major.
Valse Impromptu.
XII. Ungarische Rhapsodie.

The G major Schubert impromptu was taken almost too fast for repose, but it gained in dramatic emphasis and above all rich coloring.

The "Wanderer Fantasy" was in conception colossal; no need therefore of picking flaws in the details. D'Albert's touch, so warm, so luminous, literally lent a glow to the C sharp minor portion of the work.

The Grieg numbers were delicious; so fresh and so sparkling. The crisp clear northern atmosphere of Norway is crystallized in these little poems, and they seemed to be thoroughly in touch with the pianist's mood. The G minor ballade by the same composer has a drop of the uncanny in it, the harmonization of the theme and the somewhat bizarre variations being, however, thoroughly characteristic.

The novelty of the afternoon's performance was the pianist's own suite in D minor, op. 1, in five movements.

It is a well constructed series of old dance forms treated in the modern virtuoso style. The allemande is broad and savors somewhat of Bach, but Bach seen through Tausig or, as you will, d'Albert spectacles. The courante is a trifle too modern and virtuosic in character, the sarabande full of musical feeling, but also a musical synchronism; the gavot a broad, melodious piece of writing, with a rather weak musette, and the gigue decidedly uninteresting, although possessing possibly more of the old time characteristics than any of the four preceding movements.

The rest of the program comprised compositions by Tausig and Liszt which have already received critical mention. They were all played *con amore*.

Although the Tausig "Gypsy Fantasy" was not taken at such a dizzy tempo as on a previous occasion, at least it sharply emphasized the infinite superiority of the composer's treatment of Hungarian gypsy themes over Liszt's rhapsodical rambles. He was represented by the Twelfth Rhapsody, in which d'Albert made a dangerous slip, at the last, that all but deranged the tonality.

The A flat valse of the same composer was charmingly played and was calculated to put one in good humor with

the world. The polonaise in E major was, as usual, a reckless rush and roar, but how stimulating and sensational!

These recitals have been a great success and a luminous music treat to lovers of the art.

—The Adelina Patti company arrived in the city of Mexico on Friday night at 9 o'clock, thirty-three hours behind the schedule time. Patti sang last night in "Semiramide" before one of the largest, wealthiest and most enthusiastic audiences ever seen in this city, and scored a brilliant success.

—WASHINGTON, D. C., January 9, 1890.—The new Lincoln Hall was crowded to-night with an extremely fashionable audience to hear Sarasate, the famous violinist, and d'Albert, the eminent pianist. The program contained works of Liszt, Beethoven, Chopin, Raff, Tausig, Strauss, Rubinstein and Sarasate.

The audience, in point of numbers and excellence, was even greater than at the opening a few weeks ago. Among those who occupied boxes and seats were Count d'Arco Valley, the German Ambassador; Graf von Mumm, members of the Spanish Legation, the Mexican Legation, Baron Rosen, of the Russian Legation; the English Minister, Sir Julian Pauncefote, and Lady Pauncefote; Mrs. General Spooner, Mrs. S. F. Emmons, Mrs. Stanley Matthews, Mr. and Mrs. John R. McLean, Mrs. H. C. Dodge, Mrs. C. A. Williams, Mrs. J. B. Eustis, Mrs. George S. Fraser, Mrs. General Barstow, Mrs. Alexander Shepard, Miss Pauline Arthur, Mrs. A. B. Warder, Mrs. John A. King, Mrs. S. M. Quay, Mrs. Whittemore, Governor and Mrs. Vance, Mr. and Mrs. Frank Riggs, the Misses Windom, Mrs. Jeannette Thurber, Mrs. Z. T. Leiter, Associate Justice Gray, Miss C. R. Hunt, Mrs. R. G. Dyrenforth, Paymaster Allen, Mrs. J. B. Tilford, Miss Olive Risley Seward and Mr. and Mrs. A. G. Heaton.

Henry E. Abbey and Maurice Grau will give a farewell Sarasate-d'Albert concert this evening, when President Harrison is expected to grace a box.

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OUR Mr. Hall wires us from Chicago as we go to press that Albert Weber received the telegram announcing the death of Mr. Haring too late to get to the funeral as the telegram was delayed, the lines having been broken by the storm.

AMONG those gentlemen constituting the incorporators of the New York World's Fair who went to Washington last Friday to present the claims of this city before the Senate Committee was Mr. William Steinway. Mr. Steinway found many acquaintances among the Senators, Representatives and other public men at the Capitol and attended on Saturday evening the banquet and reception at the Arlington.

MRS. FANNY TUCKER LOW publishes the "Amusement Gazette," and among the advertisements is that of Chickering Hall. It says:

Proprietors.....Chickering & Sons.
Manager.....P. F. Gildemeester.

Mr. Gildemeester told Mrs. Fanny Tucker Low to put his name down as "manager," and was particularly particular to have it correct, and instead of Peter Jolly when we are away from home Gildemeester she has it Peter Fearo being caught Gildemeester. It should be immediately changed from P. F. to P. J.

MESSRS. LYON & HEALY will begin the manufacture of Peloubet reed pipe organs in Chicago early this year. We are in receipt of a remarkably handsome catalogue of these instruments, recently issued by the firm. The excellent wood cuts, artistic cover and very superior presswork are all products of Chicago's ability in these lines. The house has spared no money in making this catalogue worthy the beautiful organ it describes and illustrates, and all who are interested in organs should possess themselves of one of these catalogues.

WE notice that among the new corporations in Illinois is the Schumann Piano Company, of Chicago, incorporated to deal in musical instruments. Capital stock, \$100,000; incorporators, C. I. Barker, F. C. Caldwell and M. A. Naramere.

The parties are unknown, are said to be lawyers, but are probably dummies, behind whom we think we behold the outlines of the sign of the Chicago Cottage Organ Company. The company has sold many Schubert Piano Company's pianos and are probably not

averse to a speculation with the name of Schumann. There are a good many people among the supposed 65,000,000 inhabitants of this country who do not know the difference between Schubert and Schumann. In fact, with the exception of the editors of this paper, there is not one editor of any musical paper in this country who can tell or explain the difference.

DECKER BROTHERS' CATALOGUE.

IT has afforded us pleasure to notice and call attention to various handsome catalogues issued by the music trade during last year, but 1890 opens with one which is easily the most elaborate, most comprehensive and most beautiful of any which has come to our hands—the new catalogue of Messrs. Decker Brothers. From the tasteful and artistic front cover through the 80 pages of its presswork and illustrations to the imprint on the back it is a mine of interesting reading and useful information to anyone who may take it up. It is a book that should be obtained and read by every dealer and every person interested in the piano.

A brief glance at the table of contents will indicate how much matter it contains, and how useful and interesting this matter is to both the general public and the dealer:

The piano—Universality of the language of music—The development of the piano.

The piano in the home—The necessity of getting a good piano.

The selection of a piano.

Some account of the firm of Decker Brothers.

Decker Brothers' manufactories.

Patents.

A few words about medals, prizes and diplomas at the National and State exhibitions.

Testimonials.

Concerning prices.

Some reasons for buying Decker Brothers' pianos.

The Decker Brothers' pianos—The regular styles—The square—the upright—The parlor grand—the concert grand.

The tone.

The action.

The exterior finish.

Special styles.

Illustrated catalogue.

The illustrations and the cuts, which are excellently done and very well printed, consist of:

Skeleton frame of back of upright showing wrest plank and peculiar system of cross bracing.

Full iron plate of upright, showing system of casting.

Views of the two factories and of the wareroom.

Front view of upright sounding board, showing bridges with pins for bass and treble strings.

Rear view of sounding board, showing ribs and system of construction.

A fully strung upright plate, showing wooden wrest plank, iron frame in position over sounding board and over stringing system.

General view of interior of an upright, showing the action and keys, wrest plank bolts, wrest plank bolt bar, &c.

Framework of a grand, seen from above.

Iron frame of a new scale grand, showing system of casting.

Decker Brothers' grand rim press.

Section of upright action.

Section of grand action.

Sixteen illustrations of grand, square and upright pianos.

A Decker piano cart. (Finis piece).

From the above it will be seen what a book we have before us; it is not a mere piano catalogue, it is a volume of delightful and instructive reading, touching upon the history development, and characteristics of the piano industry in this country, and placing in the story the product of Decker Brothers where it rightly belongs—in the first ranks.

The claims made by the firm as set forth in this volume are well exemplified in their piano. The Decker Brothers learned their trade in Germany, and, coming to America, worked in the most celebrated factories here until they had thoroughly familiarized themselves with American piano making methods, when they started, in 1862, to make a piano of the highest class in their own factory.

The earliest instruments that they turned out obtained for them a position in the first rank, a position which they have maintained in all this era of improvements in piano construction, so that they have made the name Decker Brothers not only a household word, but the very synonym of all that is first class, artistic and durable in a piano.

The story of their business existence from their arrival here till the attainment of their present proud position in the trade is simply and modestly told in a single, too short chapter—how they learned their trade in the old country, came here, sought and found work,

progressed, and were promoted along the line until they became superintendents of factories, and then the start for themselves, with a capital which they say "consisted of their savings, of their skill as manufacturers, of personal habits of frugality and economy, and of an unblemished name."

They commenced in a quiet and unpretentious way, and were willing and anxious to win their way by patient, practical, sustained effort; they say of themselves that they never aimed at being considered the largest or the richest piano makers in the country, but that they did aim to be considered the best and most reliable. How they have succeeded in attaining this aim is best illustrated by a glance at the present position and prosperity of the concern.

The ideal which is set by them for a competent piano maker is filled by the senior member of the firm, although there are few men in this country of whom the same could be truthfully said, because their standard is so high it that is only by particular gifts of nature, cultivated and matured by years of exercise and experience, that it can be attained. They say that—

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He must be a man of taste and refinement, so that the designs of his instruments may be graceful and beautiful.

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Such qualifications are possessed by the senior member of Decker Brothers, and to him must be accorded his share of the present proud position won and enjoyed by the house to-day.

The chapters on patents, on testimonials, on prices and on medals, prizes and diplomas should be read by everyone at all interested in the piano business, as should those on tone, action and exterior finish. Messrs. Decker Brothers are to be congratulated on the production of the handsomest, most comprehensive book of the kind ever published.

EMERSON AND KIMBALL.

A NEW arrangement has been effected since the first of the year between the Emerson Piano Company and the W. W. Kimball Company on a basis mutually satisfactory to both companies.

The territory reserved by the Kimball Company for the future sale of the Emerson pianos will hereafter be confined to the States of Illinois, Wisconsin, Minnesota, Iowa and Missouri. The Emerson Company will control the following former Kimball territory: Michigan, Indiana, Kansas and Nebraska, in which there are many Emerson agents and in parts of which new ones will be established.

The number of pianos contracted for by the W. W. Kimball Company is very large, and they evidently expect to sell as many Emerson pianos in the five States now controlled by them as they formerly did in all the territory.

It appears to be a wiser step to concentrate their energy in a limited territory than to assume control of a large section, much of which naturally goes to waste, so to speak, from inability to cultivate all the dealers, many of whom have connections that inhibit them from dealing with a Chicago house, while they would not hesitate to deal direct with Eastern manufacturers.

It can only be of benefit to the Kimball Company to find the Emerson piano energetically pushed in territory adjacent to their own, and the future will show how lively this will be done. We congratulate both companies on the new arrangement.

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THE TRADE LOUNGER.

NOTWITHSTANDING the denials published by order of Gildemeester, in all the music trade papers, I am able to assure the trade that a *modus vivendi* had been proposed, looking toward the transfer of the Chickering agency from the Chicago Cottage Organ Company to A. Reed & Sons, of that city. Others besides myself were cognizant of this, and those who knew of it were parties who have forgotten more about the piano business than the vulgar editors of trade papers who are abusing me for publishing an item that could offend no moral law will ever know. And, let me ask, would it have been a cause for astonishment to find Mr. Gildemeester suddenly changing an agency even without informing the existing agent or house? Has Mr. Gildemeester never yet been guilty of precipitancy in changes of agencies? Had the change been made would it not have been commented upon with remarks in a general sense of "I told you so?" And then (and this makes me believe that the negotiations have fallen through) would it not have been a good thing for the Chickering piano?

The Chicago Cottage Organ Company control a large territory outside of Chicago. Reed & Sons are large local dealers, and would sell as many if not more Chickering pianos than a new retail concern like the Chicago Cottage Organ Company, whose name has been identified with low priced goods for years and who have had no local reputation. If Reed & Sons, who have no leading piano at present, were selling the Chickering piano, it would give all the territory now controlled by the Chicago Cottage Organ Company back to Gildemeester, who feels at a loss now, as there are agents in it with whom he could "kite" to his heart's content, but whom he cannot handle now. Therefore all cooked up denials, contradictions, letters of denial, &c., would be negative admissions as opposed to the strong positive argument in favor of the change, and should any be printed they would amount to nothing as compared with the knowledge of others not directly connected with either firm, who were aware of the approaches made to Reed & Sons. If the Chicago Cottage Organ Company managers are so unsophisticated as to believe Mr. Gildemeester against their own interests, that is a matter strictly belonging to them. As to THE MUSICAL COURIER, knowing what it knows, I shall continue to say what is embodied in these paragraphs, because it is based on facts: nay, more, it is the truth.

And this brings me to the Chicago Cottage Organ Company. Vice-President Cable was here last week and made an arrangement with Peek & Son to handle the Opera pianos. The line of the company now is Chickering, Gabler, Schubert, Peek and other New York, Colby and Kurtzmann, as well as Chicago, pianos. They, in the meanwhile, have been trying to get other agencies, and Mr. Tewksbury is expected here soon (if not here now) to make Boston and New York arrangements on a still greater scale than heretofore. The Chicago Cottage Company are a concern rated at \$400,000, in some cases \$500,000 and more above and beyond their assets, and yet they do not buy for cash; but this is easily explained. It is difficult to get at their agreement with Gildemeester, and one reason why we should suggest to manufacturers the usual course in investigating a firm that asks for credit is due to the fact that Gildemeester is recommending them with all the bungling fluency at his command. A little investigation into Gildemeester's methods in Chicago in past years will show that in nearly every case the Chickering pianos had been consigned or a particular agreement had been entered into which always secured the Chickering, while the rest of the piano makers and organ makers had what was left after a failure to divide; and there was usually very little left to divide.

Far be it from me to throw any suspicions upon the great credit enjoyed by the Chicago Cottage Organ Company. What I wish to imprint on the minds of the piano manufacturers is the history of Gildemeester in his relations to Chicago failures and the failure of Petersen & Blaikie, and suggest to manufacturers who deal with Gildemeester's debtors to demand at once the privilege, the right belonging to them, to investigate the books, papers and so forth in order to see, either for themselves or by attorney, what the relations are that exist between their debtor and Gildemeester. I do not mean this to apply to any one firm, but to all firms doing business with Gildemeester.

As to the Chicago Cottage Organ Company, they are doing a great trade. They claim that they made about 14,000 organs in 1889. Most of them were consigned or are represented by leases (and the vacancies occasioned by leases constantly supplied) covering an immense area of territory. Say 10,000 of these organs are consigned in one year. They cost about \$20 to make—that is the kind they make and sell. They are consigned to dealers at prices all the way up from \$40 to \$60. Average this at \$30 and there we have \$300,000 assets. The commercial agencies, who know nothing about the details of the music trade, take a look at the books and there they see one tremendous item of about \$300,000 assets, but is this sum an asset? An asset is supposed to represent cash. How much cash do consigned organs invoiced at \$300,000 to hundreds of Western and Southern dealers represent? How much cash could be realized, say in 30 or 60 days, if it became imperative to raise it? We all know how this kind of consignment business is conducted, and we know the disparity between a trial balance and the cash in bank, if it had to be raised upon the assets mentioned in the trial balance.

In view of these facts—and they are, putting aside detail that does not influence any consideration of so important a subject, they are facts—I say, in view of these facts, would it not be preferable for the piano manufacturers to permit the Chicago Cottage Organ Company to make their own pianos and, at least, save the profits they are paying the New York manufacturer? If they wish to carry the Chickering piano as a leader, that is all right as far as the other piano manufacturers are concerned, but as to the pianos these other piano manufacturers are selling—we believe the Chicago Cottage Organ Company are paying too much for them (as they do not pay cash), while if they made them themselves they could readily afford to consign them on account of the greater profit.

The Chicago papers are constantly crying for more manufacturers; here is a chance for another one.

The Chicago Cottage Company have scales, patterns and everything prepared, and I don't see why they are delaying their entrance into the ranks of piano manufacturers. In another part of this paper will be found a reference to the incorporation of what appears to be a kind of nondescript Schumann Piano Company. Probably that is the name the Chicago Cottage Organ Company expects to adopt, for to call their piano the Chicago Cottage Piano would kill it before its birth.

C. L. Weser, of Weser Brothers, New York, piano manufacturers, is a mechanical genius. He has invented an iron factory truck which in its return motion works automatically and enables a boy to handle a 600 or 800 or even 1,000 pound piano without danger to boy or piano; he has also invented a pedal pair with cast iron levers and one spring only, doing away with all wooden trap work and with bushing, and he has invented, best of all, a tone regulator, which, with steam, can regulate a set of hammer heads in five minutes and do the work with more regularity and with more evenness throughout and better than any human hand unassisted can ever do it. I suggest to Mr. Weser that, for the benefit of the art of piano making he had better make the merits of the latter invention accessible to all piano makers.

Isn't it funny to notice the journalistic friends speak of the pianos of Mr. Geo. W. Carter's make in terms of unstinted praise when, as a fact, Carter has not even started to make a piano. Mr. Carter should muzzle those fellows if he does not care to be made ridiculous by them.

Haines Brothers will undoubtedly show at the proper time that the use of Adelina Patti's name to boom the gum wood Kimball piano was unauthorized, notwithstanding the statement in the Chicago "Mendicator" which says that "Patti herself was quite impressed with the instrument" (the Kimball piano). How can Haines Brothers and other piano manufacturers afford to patronize a paper that will print such rubbish, simply because it was dictated or ordered to be printed. Who says that Patti has impressed? How was she impressed? What did she do to show that she was impressed, and who were the disinterested persons who were present when she became impressed and did so manifest it that the fact became apparent? Mr. N. J. Haines, Sr., is a personal friend of Patti and of Patti's

husband, Mr. Nicolini, and there will be some revelations on this subject as soon as she gets East.

Of what use is the legitimate Patti testimonial given to the Haines piano and used in the Chicago branch of Haines Brothers for Chicago trade, if the Chicago music trade papers will publish that Patti was "impressed" with the Kimball piano—a piano made for less money than any piano ever made in the United States. Papers that will publish such rubbish are arranging their own funerals, and I can afford to drop any further allusion to the subject on this trip. They are welcome to such items.

As a curious coincidence I may state, that in one week, the week ending Friday, January 10, I visited four of the Knabe establishments; the first being Mr. E. W. Tyler's Boston wareroom, where he presides over the destinies of the Knabe piano in that city, and the other three being the Knabe branches in New York and Washington, and the headquarters in Baltimore. The Knabe house have been doing a really magnificent trade in 1889 and ever since the opening of 1890. Their new scale upright is a superb specimen of piano manufacture. Mr. Louis Levassoir, who, as recently announced in this paper, is about to go into business in Cincinnati, left for Baltimore on Monday with Mr. O. W. Williams, and may secure the Knabe representation in Cincinnati.

Rufus W. Blake, of the Sterling Company, was in town last week and told me that he could not fill any orders to any large extent; that he is busy "up to his neck," and that large orders for Sterling pianos were booked. They will make about 300 Sterlings a month, and may be more, this year.

We announced last week that another firm in the line would remove to Fifth-ave. The lease had not been signed at the time, and Messrs. Mason & Hamlin, the firm referred to, did not wish to have their name published in connection with the move until the papers had been signed. They will occupy 158 Fifth-ave.—a wareroom, by the way, with a large hall in the rear that will be used for concerts and recitals, and during business hours as a wareroom also. The removal of this company to the avenue will be of vast importance and benefit to the whole Fifth-ave. trade.

It is no one's business whether Mr. Gildemeester and Frank H. King have had a dispute or not, and I don't see why such matters should be made public. Mr. King has worked hard for Gildemeester, and has been discreet enough not to speak to any persons but his friends of Gildemeester's shortcomings and absurdities in business and correspondence. What the nature of Gildemeester's displeasure at King is, is therefore unaccounted for except on the usual ground, viz., that most things done by Gildemeester cannot be explained, and not even explained away. Mr. King wants to "stick," and expects to supersede Gil. That is one of the things he told a friend, but that particular friend speaks loud in his dreams and his wife overheard it and it got to Gil. Probably that's the reason Gil is angry; not at King's friend's wife, but at King.

Barrett's Business.

THE creditors of B. S. Barrett, the absent piano dealer and forger, gathered at the Probate Court in force yesterday morning. They were summoned for examination before Judge White, but the matter was postponed indefinitely. The creditors discussed Barrett's affairs, and it was agreed to appoint a committee, consisting of Judge E. J. Blandin, E. A. Angell, Esq., and N. A. Gilbert, Esq., to investigate the complicated affairs of the missing merchant, and see what could be done for the best interests of all having claims upon the assignee. The committee will meet in a few days and begin their work systematically.

The Commercial National Bank yesterday filed an answer to the garnishee issued in the case of the John Church Company against B. S. Barrett in the Court of Common Pleas. It is stated in the answer that Barrett owes the bank \$1,731.95, to secure the payment of which sum it holds small notes given by many different persons of the aggregate face value of \$7,675.50. The ostensible makers of some of them claim the notes are forgeries; others claim to have paid their notes in full or in part to Barrett, and others still the bank has been unable to reach. The bank alleges that it is impossible to make even an approximate estimate of the real value of the notes.—Cleveland "Leader," December 29, 1889.

LINDEMAN & SON'S FAILURE.

Negotiations After the Sheriff's Sale.

ON Wednesday last the assignment of A. Brautigam to George Steck, and the consequent failure of Lindeman & Son, became public through the recording of the official papers in the matter, and newspaper reporters were furnished with the following statement, which appeared in various daily papers in exactly the same words but which was printed by some of our music trade contemporaries as original matter. It was also sent to the trade papers, but reached us after our last issue was off the press.

Adam Brautigam, dealer in pianos at No. 8 East Seventeenth-st., made an assignment yesterday to George Steck without preference. Mr. Brautigam is one of the oldest piano dealers in the city, and was supposed by the trade to be worth at least \$150,000. The business has been established over half a century, and Mr. Brautigam succeeded his father in 1857. He generally bought for cash and sold on the installment plan.

His financial trouble is said to be solely the result of assisting Lindeman & Son, piano manufacturers. He is said to have indorsed accommodation paper for them to the amount of \$50,000. Ex-Judge Ernest Hall, attorney for Mr. Brautigam, said yesterday that this was the only cause. The amount of the indorsements would probably reach \$50,000. Lindeman & Son are to be sold out by the sheriff to-morrow. Their liabilities are \$100,000 and their assets probably \$15,000. Mr. Brautigam has such strong friends that the creditors, no doubt, will grant a favorable settlement. His assets consist of a stock of pianos, most of which are out on installments, and his house, valued at \$15,000, mortgaged for \$10,000.

Lindeman & Son, piano manufacturers, at 146 Fifth-ave. and 409 East Eighth-st., have been in financial difficulties for some time past, but they hoped to extricate themselves by turning the business into a stock company, with a capital stock of \$150,000, but have not been able to do so. Executions amounting to about \$6,700 have been issued against them and Deputy Sheriff Burns will sell out the stock in the factory on Eighth st., Friday. The firm is composed of Henry Lindeman and Henry L. Oestreich. They have had no rating at "Bradstreet's" since June, 1888. They were formerly at 92 Bleeker-st., but moved their salesroom to 146 Fifth-ave. in May, 1887. The old firm of Lindeman & Son failed in 1875, compromised with their creditors, and the present firm has since carried on the business.

Judgments have been executed against the firm of Lindeman & Son for between \$6,000 and \$7,000 in favor of B. L. Luddington, the note broker; for \$29,357 in favor of C. J. Heppe, of Philadelphia; for \$14,505 in favor of H. Weidemeyer and others of various large and small amounts. What has been done in the reported indebtedness of some \$10,000 to F. A. North & Co., of Philadelphia, does not yet appear.

On Friday last the sheriff's auction sale took place at the Lindeman factory, there being a very small attendance, owing to the short time the sale was advertised, to the fact of no trade paper having appeared in the interim between the failure and the sale, and because no notice was sent around to the trade, as had been done on previous occasions of a similar nature. The entire idea seemed to be to have as few people present as possible at the sale who were qualified to buy—the main number on Friday consisting of workmen or ex-workmen—the scheme evidently being to have as little opposition as possible in the plan of "buying in" the stock.

Personal appeals were made to parties who came down to pick up bargains not to bid and not to "hit a fellow when he was down," and as there were very few finished pianos to be seen, and as the various lots of material in all stages of construction were sold separately and in a mixed up condition, it was evident to practical piano men that there was little for them to purchase, and many left before the sale had even commenced.

Iron plates of a particular pattern, parts of cases of various sizes, odd lots of actions, tops, keys, &c., are not good investments for anyone, unless he can work out the whole combination of a piano by securing all of the component parts. At this sale it was not permitted to be possible that this could be done unless one bought about everything that was offered, and this the little ring did. It was openly stated that the plan was laid with the intention of continuing the business under other ownership and placing the present partners on salaried positions.

The scales, patterns, name, trade mark and good will of the concern were transferred to Mr. C. J. Heppe, as an option, and not offered at public sale—just why, since they formed a legitimate auctionable value, we could not fathom—and we are informed that he—C. J. Heppe—and Wm. B. Tremaine, of the Eolian Company, are about to make arrangements to continue the business under the old name, but in the form of a stock company.

Mr. Henry L. Oestreich will probably be the factor foreman and Mr. Henry Lindeman will probably be dropped. We understand that he has personally saved some money from the wreck, and what his future career in the piano business will be is purely a matter of conjecture.

He has lost his factory, his business and his name, judgments which he can hardly expect to satisfy stand over him, and he can be of no use except in a clerical position at a salary.

Had he kept clear of the note shavers—and the very association of a piano man's name with such men as Luddington, Louis, *et al.*, has now become an evidence of great weakness—had he kept clear of these sharks and not yielded to the temptation to sell stenciled pianos to Brautigam all might have been well with the firm long ago.

Pianos were sold right along to Brautigam for less than their actual cost, but not with the Lindeman name on them. No; the curse of the stencil came in again, and when they were hard pressed for money pianos were called "Brautigam" and sold to him with the full knowledge that they were being sacrificed below their initial cost, but with the consolation that they were not "Lindeman & Son" pianos.

Meddle with this stencil racket in any form and sooner or later you will come to grief. THE MUSICAL COURIER has maintained and demonstrated this for many years now, and is to-day more firm in its convictions than ever before.

But little sympathy is expressed for Mr. Brautigam in the trade even, as he expressed or showed no sympathy with the hard-up piano men who have been squeezed by him whenever they had to negotiate a loan from him or with his indorsement. He played a tight game and a big game, and in the end he lost.

Latest.

As we go to press we learn that Luddington kept the option open for Heppe until 2 P. M. yesterday, and that if the cash was not in hand then an offer would be accepted from Rufus W. Blake, of the Sterling Company, who is willing to purchase all the stock and the good will and the trade mark and name of Lindeman & Sons, "Established 1836."

Mr. Lindeman has vast ideas about the value of all this and he may feel justified in his views, but a cool consideration guides such men as Blake in their estimates of values, and while Mr. Blake would be willing to make a fair allowance for all these things he will not, if he purchases, pay any fancy prices or be harassed by any hangers on.

If he can get a clear, unquestioned and undoubted right and title and a complete succession he will buy the stock and business for cash, and continue the same in a factory uptown, where there are no useless expenses involved and where power that is not used must be paid for, as was the case in the old Lindeman factory.

As the negotiations were in progress yesterday at 2:30, we are naturally unable to give particulars in this week's paper.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, January 11, 1890.

THE very unusual warm season is having a disastrous effect on general business, and the music business has felt the pressure as much as any, though up to January 1 sales and collections were excellent, which shows a very gratifying and somewhat unexpected reserve strength.

Hardly anyone has escaped entirely the prevailing epidemic, and at one of the smaller manufactories the proprietor and nearly all the workmen were so much affected as practically to stop production.

Mr. Barnes, of the Chicago Cottage Organ Company, has withdrawn from the company; it is stated that he invested about \$9,000 in the company a few years since, and that the business has been so prosperous as to allow him to retire with the nice little sum of \$75,000. Oh!

This morning on opening the mail the following note of inquiry was received:

The Chicago Music Company, on Wabash-ave., has advertised daily since September bargains in smoked, burnt and damaged pianos, caused by the exposition fire. As this firm had only 3 pianos at the exhibit (which were not damaged at all), we, various salesmen in the trade, are anxious to know if those 3 pianos are so badly damaged that this firm cannot dispose of them, or does it take the Chicago Music Company more than three months to sell 3 pianos, or is it merely a fake to humbug the public?

(Signed) SEVERAL SALESMEN.

Messrs. C. A. Smith & Co. have been at work for some time and have just completed a new scale full iron plate piano, large size. The scale is even and thoroughly satisfying at all points, the bass being sonorous, the middle register having an excellent singing quality and the treble powerful. The action is well regulated with an excellent repeating quality and has a dip and weight calculated to

please an exacting pianist. Mr. Smith has also designed an entirely new case for this style, with sufficient ornamentation to make it attractive without being heavy. The trusses are unique and the instrument is sure to be a good seller.

Messrs. Lyon, Potter & Co. have determined upon having their formal opening take place on Wednesday next, the 15th.

Messrs. Reed & Sons have concluded not to be in a hurry to secure store premises, and have dropped all negotiations for the time being.

Mr. Albert Weber has been spending a few days in St. Louis looking after his interests, and is in the best of spirits relative to the future of the piano in this city; he has several strings to his bow, either one of which will be entirely satisfactory.

Mr. Charles C. Curtiss left last Monday for New York, and will probably follow out his program by sailing for Europe next Saturday.

The Rice-Hinze Company, of Des Moines, Ia., has sent one of their new pianos to Chicago for examination; it is an excellent piano and a credit to the concern.

A telegram received to-day and dated the 10th announces that the Rice-Hinze music store, Des Moines, Ia., was burned, involving a loss of some \$4,000. There is no statement as to whether they were insured or not; they probably were.

The Century Piano and Organ Company, of Minneapolis, are having a new store built for their use on the corner of Fourth-st. and First-ave., in which they are to have a nice recital hall and rooms for the use of professionals. Their business for last year was exceedingly satisfactory, with a decided bias in favor of the Sterling piano in point of numbers.

Judicial Advertisement.

SUCCESSION OF FRANCIS W. BREMER.

Civil District Court for the Parish of Orleans, Division A—No. 28,677.

BY STEPHEN J. DERBES, Auctioneer—Office No. 45 Royal street—MONDAY, Jan. 20, 1890, at 11 A. M., by virtue of an order signed Jan. 6, 1890, by the Hon. Thos. C. W. Ellis, Judge of the Civil District Court for the parish of Orleans, Division A, will be sold on the premises, corner Magazine and Josephine streets—

The stock of Pianos, Musical Instruments, Accordions, Sheet Music, &c., consisting in part of—

- 2 Peek Pianos.
- 3 James & Holmstrom Pianos.
- 2 Hallett & Cumston Pianos.
- 4 Pleyel Pianos.

—Also—

1 Crown and 1 Beatty Organ, Guitars, Violins, Accordions, Banjos and other Musical Instruments, Piano Stools, Show Case, Iron Safe and other movables as per list on file in my office.

Terms—Cash on the spot.

Flyer to the West.

A TRAIN making the fastest time to St. Louis of all others from New York city is the Pennsylvania Railroad "St. Louis, Chicago and Cincinnati Express." Its superb appointments and convenient hour of departure justly warrant the patronage it has received since its inauguration. It leaves foot of Desbrosses and Cortlandt streets every day at 2 P. M., and the next evening at 7:40 P. M. its passengers alight in the station at St. Louis. The traveling public do well in encouraging such a record.

THE following foreign item appeared in the Sunday "Sun," and we leave its solution to the solons of the music trade press:

The Beethoven House Society, of Bonn, has come into possession of Beethoven's last piano. It was made by Conrad Graff, of Vienna. Because of Beethoven's deafness it had four strings to each key instead of three.

—W. E. Chadwick, the piano and organ dealer at Waterville, Me., has removed to a new large wareroom, and since occupying it has done a very satisfactory trade.

—Among patents recorded recently of interest to the music trade are the following:

To O. P. Lochmann, for music plate for mechanical instrument.....	No. 417,649
O. P. Lochmann, for damping device for music box.....	417,650
E. J. Wittebolle, for music leaf turner.....	417,656
R. W. Pain, for musical instrument.....	417,680
H. J. Distin, for mouthpiece for musical instruments.....	417,413
R. W. Pain, for organ.....	417,581
G. M. Guild, for piano tuning pin.....	417,674
F. Van Fleet, for musical box.....	417,797

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SCISSORS AND POT.

Number 9.

IN the last issue of THE MUSICAL COURIER for 1889 we published an article entitled "Scissors and Pot Number 8," the last of a series of eight weekly articles, in which we had shown how "the most esteemed of all of our contemporaries, 'The American Musician,' boldly took our news items and reprinted them without acknowledgment or credit to us of any kind. At that time we said that Number 8 would be the concluding article of the series, as we had grown tired of the constant calling of attention to this wanton pilfering of the results of our enterprise, facilities and system, and we hoped then that common decency and self respect would prompt our contemporary to resolve at the opening of the new year to be a little more, or a great deal more, energetic and enterprising and honest, and therefore collect and edit news of their own, or else credit us with what we had done.

But in the issues of our contemporary following their Christmas number, the use of our columns has been so flagrant and so uncontrolled that we are led again to invite attention to their pilfering from motives of self pride as well as for a matter of record. We, therefore, again present in the lines following a statement of items which appeared originally in THE MUSICAL COURIER and which were copied by "The American Musician" of January 11 (omitting the issues intervening between the last "Scissors and Pot" and this because it would involve too much more clerical labor to exhibit this wholesale stealing).

It will again be noticed that we give the item, the date and the page number of THE MUSICAL COURIER in which the original publication of each item occurred—all of which items will be found in our esteemed contemporary dated January 11, 1890:

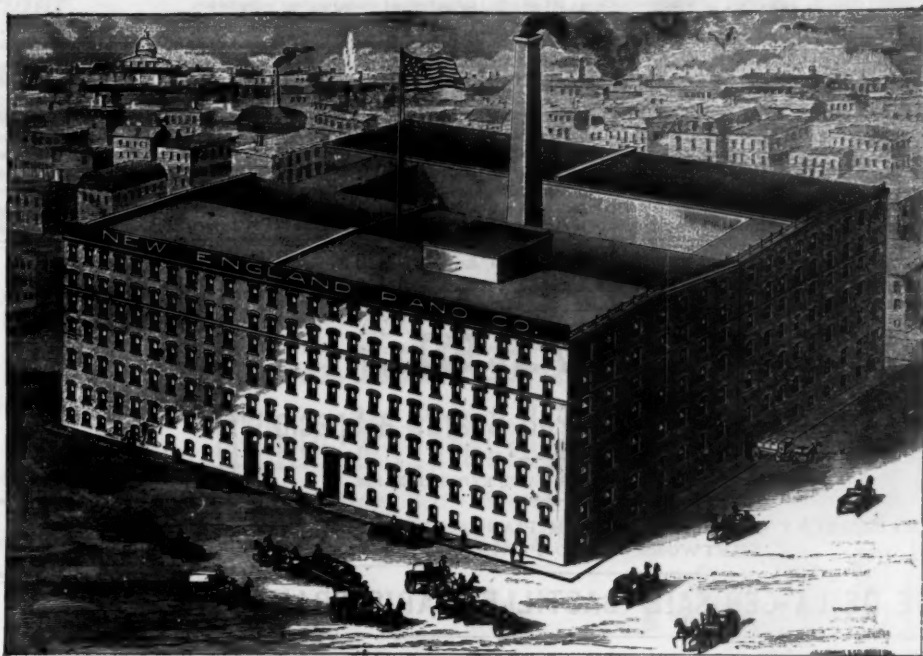
Here they are again:

W. F. Shaw & Co. Fail, taken from THE MUSICAL COURIER, Dec. 25, page 534					
Mason & Hamlin P. & O. Co.	"	"	Jan. 8,	"	28
Chickering in Chicago	"	"	"	"	8
Mr. C. C. Curtis	"	"	"	"	28
James S. Cumston's Purchase	"	"	"	"	28
E. C. Smith	"	"	"	"	32
J. L. Ellery	"	"	"	"	32
Fort Worth Piano Factory	"	"	"	"	32
Samuel Bohler	"	"	"	"	32
Mr. O. A. Kimball	"	"	"	"	32
Mr. R. S. Howard	"	"	"	"	32
Carnegie Hall Organ	"	"	"	"	32
J. T. Rider	"	"	"	"	32
Hiram Herrick	"	"	"	"	32
McKeel Wise	"	"	"	"	13
Geo. W. Seaverns & Co.	"	"	"	"	28
Savannah Piano and Organ Co.	"	"	"	"	32
Louis Valentine	"	"	"	"	32
F. W. Bailey	"	"	"	"	32
Mr. Charles Powell	"	"	"	"	32
Mr. Albert G. Wigand	"	"	"	"	32
Oscar M. Newell	"	"	"	"	32
George McGloughlin	"	"	"	"	32
Boston Varnishers & Finishers	"	"	"	"	36
Jesse French & Co. and Dorman	"	"	"	"	28
Steinert and N. Y. "Herald"	"	"	"	"	28
Mr. John Church	"	"	"	"	32
Geo. F. Illidge	"	"	"	"	32
White, Smith & Co.	"	"	"	"	32
Clinton Sproat	"	"	"	"	32
Alexander Krell	"	"	"	"	32
Emerson Annual Ball	"	"	"	"	32
Albert Krell	"	"	"	"	32
Sixty-five Thousand Pianos	"	"	"	"	32
The Carters	"	"	"	"	32
Lucien Wulfin	"	"	"	"	34
Hardman, Peck & Co.	"	"	"	"	32
Wilcox & White Org. in Co.	"	"	"	"	28
"Griffin of Rockingham" Too old to look up.					

Well, there are 39 of 'em, gentlemen. Take a pencil and cross these items out, line for line, and then see what you'll find remains in the columns of our most esteemed contemporary. If you haven't time to do it yourself, buy your office boy a blue pencil and let him go over it and present to you the last week's "American Musician," which you will then find looks very blue. It's laughable!

William V. D. Haring.

MR. WILLIAM V. D. HARING departed this life on Saturday last, January 11, at midnight, at his residence, 216 West Fifteenth-st., from a complication of diseases of the throat and lungs which first made their appearance in the form of the grip, with which he was first stricken while at work only 10 days ago. Mr. Haring was born on July 21, 1852, at Tappan, N. Y., where he will be buried to-day. Mr. Haring had been for a number of years associated with the firm of Albert Weber in the capacity of bookkeeper and confidential man, and in that position he won to himself a legion of friends, each one of whom will personally regret the loss of a man who possessed every quality of popularity among men. His relations toward the Weber business had been for years of a most intimate and peculiar character, and in his death the firm will find open a position which it will be most difficult if not quite impossible to refill. Mr. Haring's wide knowledge of the piano business in all of its various phases and pecu-

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The New England Piano Company.

THE above is a true picture of the piano factory of the New England Piano Company, Boston. We say piano factory advisedly, for on the opposite side of the front of the factory is the action factory of the company, a large building (filled with the most modern and complete machinery) in which the actions of the New England pianos are made.

Right here we wish to say that the above cut is an exact representation of the building, and, unlike so many cuts of piano or organ or other factories, is not in the least exaggerated; not in one item.

liarities constituted him an exceptional man of his kind, and his work, while appreciated by his house, was, from its nature and from his own innate modesty, scarcely known to the trade. That he had himself a full understanding and appreciation of the value of services such as he rendered his employers is best demonstrated by the speech which he made at the Centennial dinner of the piano makers, and which THE MUSICAL COURIER published in full at the time.

Mrs. Louise Cassebeer.

ONE of the saddest cases among recent deaths we are called upon to chronicle is that of Mrs. Louise Cassebeer, wife of Henry Cassebeer, eldest niece of Mr. William Steinway, being the daughter of his sister, Mrs. Dorothea Ziegler. Mrs. Cassebeer was the sister of Henry Ziegler, renowned for his work at the Steinway factories, and she was the granddaughter of the founder of the house of Steinway.

She died at the age of 36 at her residence, No. 62 West Seventeenth-st., on Monday morning, from an attack of pneumonia, leaving a husband, a grown daughter and three sons and a host of relatives and friends who are sorely distressed at her demise.

The Trade.

—W. L. Streeter, dealer in musical instruments, Hinsdale, N. H., has failed.

—The new factory of Steere & Turner, organ builders, Springfield, will cost about \$8,000.

—E. Winter, the piano and organ dealer at Kingston, N. Y., is going into larger quarters this spring.

—Warren Pray, jewelry, Ellsworth, Me., will, after completing a large store now in course of construction, also keep pianos and organs.

—R. S. Howard, traveling for the New England Piano Company, of Boston, left on Monday night for Philadelphia, the South and the West.

—The Board of Trade of Springfield, Ohio, reports the establishment of a new industry in that city—a piano manufacturing house, conducted by Messrs. Wickham & Chapman.

—At the King Piano Company there is rejoicing, for the sales of 1889 showed an increase of quite 20 per cent. over the preceding year. The last month was especially satisfactory, and greatly increased the year's sales. The outlook for 1890 is that Denver will enjoy increased prosperity, and that the whole of Colorado will share in her success. Agricultural, mining and cattle interests, being fairly established, will attract increased

The main factory building has 225 feet frontage on two sides—on George-st. and Howard-st., and is 150 feet deep.

It has seven stories and a basement, and in the open court engine and boiler rooms and a connecting wing. In addition to the action factory on the opposite side there are also a foundry, stables and lumber yards on George-st. and on Gerard-st., all entirely separate and independent of the building represented above.

The whole makes a tremendous impression, and is not only a landmark in the piano trade, but one of the largest industrial exhibits to be seen in one collection.

capital hither, and that is equivalent to increased prosperity.—Denver "News."

—The Carpenter Organ Company, Brattleboro, is reported to have shipped over 200 organs in December.

—Joseph C. Spring, music dealer, New Britain, Conn., was married last Wednesday to Miss Delia Ryan, organist of St. Joseph's Church, Bristol, Conn.

—Chas. P. Fisher, who was for a long time one of the members of the Munroe Organ Reed Company, of Worcester, is now engaged as a bookkeeper for a Worcester house not in the music trade.

—Geo. D. Herrick & Co., piano and organ dealers, Grand Rapids, Mich., admitted on January 1 A. H. Morehead and H. W. Nelson. The old members of the firm are Geo. D. Herrick and C. D. Nelson.

—Mr. John M. Richards, representing Messrs. Newby & Evans, will leave New York the latter part of this week for an extended trip throughout the South in the interest of the Newby & Evans piano.

—Mr. Adolph Slomosky, the popular salesman at the Hardman retail warehouses, in this city, is again at his post, having recovered from an attack of what, in his case, as his name will indicate, was a siege of the real Russian grip.

—Mr. Geo. Stieff, of the piano manufacturing firm of Chas. M. Stieff, Baltimore, is expected in this city this week to make final arrangements with J. N. Pattison, 237 Fourth-ave., in reference to the sale of Stieff pianos in this city.

—The remains of the late C. F. Theodore Steinway and his wife, who died in January, 1883, are expected here on the Hamburg steamship Rugia, and will be placed on their arrival in the family vault at Greenwood. The Rugia is in now as we go to press.

—Mr. P. Müller, of the M. P. Müller Organ Company, of Hagerstown, dropped in on Monday, and tells us that his trade during 1889 surpassed that of any previous year. His firm put up 11 high priced church organs, ranging all of them over \$3,000, and a good many small ones during the year. The prospects for 1890 are better than ever.

—NOTICE.—I have sold my entire stock of musical instruments and sheet music to Mr. A. R. Pruther, who will continue the music business in the Young Block, 33 North Franklin-st., and will be pleased to favor customers with the lowest figures on instruments and allow the regular discounts on sheet music.

C. L. LANDAS.

TITUSVILLE, Pa., January 4, 1890.

—The W. F. Shaw Music Publishing Company, Philadelphia, has assigned to the Central Saving Fund Safe Deposit and Trust Company. Joseph G. Ditman, the missing bank president, is a large stockholder in the company. [This paragraph has been going the rounds. THE MUSICAL COURIER of December 25 announced that the concern had gone into the hands of a receiver.]

—C. H. Munger, representing the citizens of Geneva, Ohio, was in the city yesterday and to-day, and made the Edna Organ Works a proposition which will remain open for days. The company is offered \$5,000 in money and a plant that is as good as new for 20 per cent. of its value. Secretary Koontz says in substance: "Other concerns come here and get aid from our business men with little trouble. We have established our business and it is a success. The offer has been made to us and it will be considered. We have notified the board of improve-

ment, and would, of course, prefer to remain here. We can sell more organs than we can make, and we must have more room than we have. We would like soon to employ from 60 to 100 men in place of our present force, and we expect to begin the manufacture of pianos also about February 1.—Massillon "Independent."

—Among the members of the trade in town last week were Mr. W. O. Williams, of Knabe & Co.; Mr. M. Steinert, of New Haven, and Mr. Alex. Steinert, of Boston; Mr. L. Levassoir, of Cincinnati, Ohio; Mr. Manly H. Ramos, of Richmond, Va.; Mr. I. N. Camp, of Estey & Camp, of Chicago, &c.; Mr. Lucien Wulsin, of Cincinnati, Ohio; Mr. Sumner A. Gould, of Philadelphia, Pa.; Mr. C. J. Heppie, of Philadelphia, Pa.; Mr. Geo. C. Pearson, of Indianapolis, Ind., and Mr. H. M. Cable, vice president Chicago Cottage Organ Company.

—Mr. Lucien Wulsin, of Messrs. D. H. Baldwin & Co., stopped in at our office just before leaving for home and laughed at the reports recently published stating that he was about to retire from the firm with which he has been so long identified. He remarked that while it was quite justifiable for THE MUSICAL COURIER to publish his rumored retirement as a rumor it was not justifiable nor did it surprise him to see the other music trade papers take up our rumor and publish it as a passed

fact. [He said that in his opinion THE MUSICAL COURIER is by far the best music trade paper published.]

—Despite the general slackening up of factories, due to the natural dullness of trade immediately following the first of the year, the factory of the Braumuller Company is running at full time, and we are informed at the time of writing that they are still behind their orders and are contemplating a move which will afford them facilities for meeting the already large demand made for their instruments.

—At a concert given on the 30th ult. at Ellis Music Hall, Cleveland, Mr. J. C. Ellis donated a \$1,200 piano—a Sohmer—under conditions related by the Cleveland "Leader" as follows: "Some time ago Mr. Ellis announced that he would donate a piano valued at \$1,200 to the institution receiving the greatest number of votes from those who had purchased musical instruments from him during the past year. At the close of the musical program J. J. Greeves was called to the stage, and in a neat speech he announced that the votes which had been received by mail, and those which the purchasers in the audience desired to cast, would be counted, and the piano awarded to the institution securing the largest number of votes. The audience selected as a committee to count the votes F. Norman Adams, Samuel Mosely and C. P. Coyne. It took the committee almost

an hour to count the votes, and when they had finished Mr. Greeves announced that the piano would be given to the Western Seamen's Friend Society. This association had a majority of 62 votes over the next highest competitor, the Young Men's Christian Association. There were a number of votes for the various charitable institutions and secret societies of the city. Rev. C. Conklin, ex-State agent of the Seamen's Society, received the gift, and thanked the donor and all those who had cast their votes for the sailors' haven of refuge."

WANTED—In a Fifth-ave. piano wareroom a competent tone regulator who has had experience and who can furnish references. Address "Tone," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

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Four-and-twenty pretty girls
Who play "for all they're worth."
On four-and-twenty Emersons,
Enrapturing our ears,
And making harmonies which beat
"The music of the spheres."

"Those sounds," the King says to the Queen,
"Are sweeter than your honey,
And beat in cadence pure and clear
The chinking of my money.
I'll tell my Lord High Treasurer
An Emerson to buy,
If I must mortgage half my land,
Nor more eat blackbird pie."

WACO.

STENCIL INQUIRIES.

AN inquiry from Savannah, Ga., written on the back of a circular of Biddle & Son, piano manufacturers, No. 7 East Fourteenth-st., says:

This is something new. I have often, very often, been on Fourteenth-st., yes, even long before it was a musical street, but I never saw a piano factory on Fourteenth-st. Is it a stencil?

No; it is a legitimate. Biddle & Son manufacture pianos in the building in which are located their retail piano rooms, and they have managed to arrange the factory in such a manner that they are able to produce a good number of pianos per week. The instruments are good, too. Our correspondent says that he never saw a piano factory on Fourteenth-st. There was a time when a number of piano men located on this street, and there is now at Fourteenth-st. and Ninth-ave. a large piano factory, that of Conover Brothers.

This is Stencil.

ESCOTT, Ont., December 23, 1889.

Editors Musical Courier:

Will you kindly let me know whether the Marshall & Smith is a legitimate piano or not. An early answer will oblige,
Yours truly, J. CURTIN.

Marshall & Smith pianos are not manufactured by a firm of that name, and there exists no such a piano factory. The pianos are purchased from other piano manufacturers and stenciled "Marshall & Smith" or "University" or any name the parties conducting the Marshall & Smith business may choose to put on them. Consequently they are what is known as stencil pianos, and stencil pianos should not be sold and should never be bought.

Nillson & Co.

Among later stencil inquiries received at this office and intended for publication is the following:

SCHANTON, Pa., January 4, 1890.

Editors Musical Courier:

Can you give me any information in the next issue of THE MUSICAL COURIER as to the standing of the Nillson piano, who makes it, &c.?
EUTERPE.

Nillson & Co. make pianos on West Forty-third-st., in a factory long dedicated to and formerly occupied by other piano manufacturers. The Mr. Nillson is really Mr. Holm-

strom, of James & Holmstrom, who told us that it is the practice in Sweden, his native country, to assume the name of the master when you are graduated from apprentice to journeyman, and that, as his master's name was Nillson, he (Mr. Holmstrom) can claim that name. It is, of course, a rather peculiar state of affairs, in view of the stencil agitation; for in this State and country a man can legally have but one name, and as Mr. Holmstrom has always been known as Mr. Holmstrom he could not be called Nillson unless he applied to the court or the Legislature to change his name to Nillson, and yet in Sweden he could or would be Mr. Nillson. In case of his death no legal Nillson could be found, and peculiar complications might ensue with the business of Nillson & Co. The piano made by the firm is considered good for the class and price.

Arion Brothers.

Here is a very interesting stencil inquiry from the north-end of the State. It reads:

PLATTSBURGH, January 9, 1890.

Editors Musical Courier:

A certain piano agent represented the "Arion" piano as made by Arion Brothers, of New York city. As I have never heard of that firm before and as I know, from reading your valuable paper, that you are an authority on such matters and give fair play in every case, I will ask you to kindly state in your next issue, first, whether this statement is true; if not true, is it a so-called stencil piano and made by whom? By doing so you will greatly oblige,
Yours very truly, KARL BRAUN.

In THE MUSICAL COURIER of March 3, 1886, will be found a reprinted letter addressed to us by the United States Patent Commissioner, in which the number of the trade mark "Arion" is given and in which it was stated that the trade mark was registered by the Arion Piano Manufacturing Company, of New York. That company went out of business long ago, and any new piano marked "Arion" is a stencil piano, and not that but a stencil fraud piano, and as such one of the lowest grade or order of pianos made.

There is no firm, there has been no firm of piano manufacturers of the name of Arion Brothers, and the man who tells anyone that the old Greek God has namesakes making pianos in New York is a quadrifurcated, unparalleled liar who ought to die of pachymeningitis.

The Weaver Organ.

YORK, Pa., January 6, 1890.

Messrs. Blumenberg & Floersheim, New York City:

GENTLEMEN—Yours of a recent date to hand and contents noted. It is our pleasure to say at the end of one year and the beginning of another that the year just past has been one of the most satisfactory years for the Weaver we have ever experienced. In numbers we have exceeded any former year's output by at least four months' extra work. There has been little or no demand for lower prices, which is accounted for by our persistent as well as successful efforts to produce a line of instruments that are strictly first class. The strongest assurance that our efforts have been and are appreciated is that our trade has been with us for years, with increasing demands all the time. Our efforts for the future shall be unceasing in producing a line of handsome styles that will place our patrons in a position to cope with the sharpest competition successfully. In quality the usual high standard will be strictly adhered to, and

in new and useful additions the Weaver will have its share. Our anticipations are for extensive additions to our works in the near future, which will relieve our present burdened capacity as well as enable us to supply our trade more promptly than ever. We are pleased to make acknowledgments to the trade in general for past favors, as well as solicit a continuation of your valued patronage for the future, which shall always have our prompt and careful attention. With our good wishes for 1890, we are

Yours very respectfully,

WEAVER ORGAN AND PIANO COMPANY.

Boston Wealth.

FROM a list of taxpayers and assessments we extract the following table, showing the amount of taxes to be paid in 1890 by members of the music trade, musicians and musical institutions in Boston. Some of the individuals and firms mentioned own real and personal estate outside of Boston, and we are unable to give the full amount of taxes in such cases. The amounts referred to here are paid for Boston assessments only:

	Real Estate.	Personal.	Total Tax.
Boston Music Hall Association.....	\$324,000	\$4,179.60
Chickering & Sons.....	324,000	\$173,900	6,422.91
James S. Cumston.....	42,000	55,000	1,253.30
James S. Cumston et al.....	72,800	60,000	1,713.12
Oliver Ditson heirs.....	265,900	249,000	6,642.21
Oliver Ditson et al.....	498,400	6,429.36
Hallet & Davis Company.....	95,000	20,000	1,483.50
Mrs. John C. Haynes.....	96,300	1,242.27
John C. Haynes.....	722,000	3,300	9,358.43
S. D. & H. W. Smith.....	90,000	1,161.00
Smith American Organ Company.....	23,000	15,000	490.20
B. J. Lang.....	21,500	65,000	1,117.85
Henry Mason.....	50,000	40,000	1,163.00

The list does not include the names of corporations of recent date or of such as the Mason & Hamlin Company, Ivers & Pond Company and others located in Cambridgeport or outside of Boston proper. Many of the individuals in the Boston music trade reside outside of the city limits and pay taxes where they reside.

Musical Progress.

Fifteen years ago a boy entered a music store in Richmond at \$2 per week, and to-day the same boy is the sole owner of an establishment doing business in four States and representing such world renowned houses as William Knabe & Co., E. Gabler & Brother, the Fort Wayne Organ Company and others. The establishment is conducted on purely musical principles, as each employé is musical and all the goods sold thoroughly guaranteed. The easy installment plan is largely used by this house. We refer to Manly B. Ramos & Co., Main-st., next to the corner of Ninth-st., Richmond, Va.

THE above is from the Richmond "Dispatch." We beg leave to add that Messrs. Ramos & Co. also sell the Everett piano.—EDITORS MUSICAL COURIER.

WANTED—By a gentleman who has been many years in the piano business as salesman, manager, &c., and who desires to arrange for future business, either with a retail firm or some good piano maker, an interview with a view to mutual arrangement. The gentleman has capital which he could invest in a branch or directly. Parties who mean business, and whose own business is in such shape that they can offer inducements, can address "A. P. L.," care of THE MUSICAL COURIER. It is only necessary to arrange for interview in reply to this card.



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Mr. J. P. COUPA, Mr. FERRARE, Mr. CHAS. DE JANON, Mr. N. W. GOULD, and many others,
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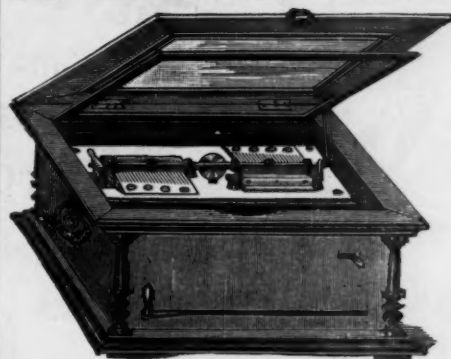
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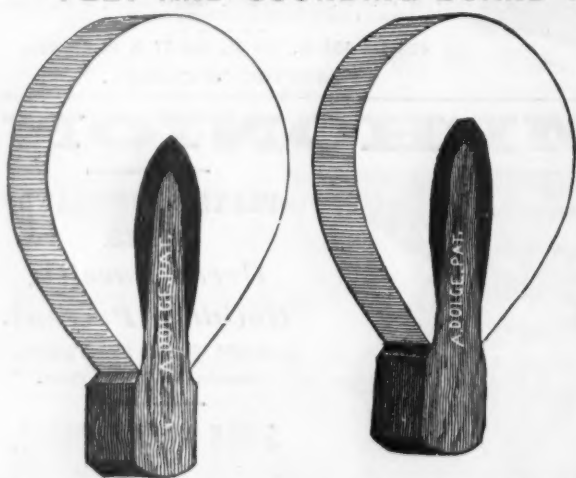
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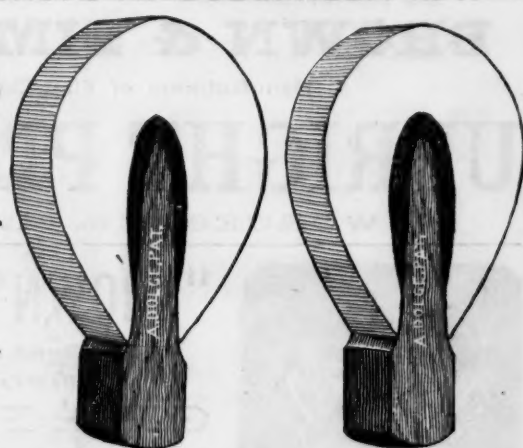
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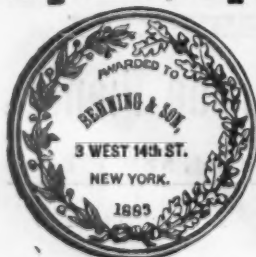


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